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JUN 3 1939



N. Y. World's Fair Special Number

The ART DIGEST #11

THE NEWS AND OPINION OF THE ART WORLD



George Washington:

James E. Fraser

Washington's Inauguration 150 years ago is the occasion for the New York World's Fair of 1939. Wisdom spoke when he warned against "foreign entanglements."

1ST JUNE
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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The World of Today

AS NEW YORK this summer further asserts its recently lodged claim to "the art capital of the world," art and industry solemnize their growing rapprochement in the largest and most expensive of all world's fairs. Centered upon Flushing Meadows and Manhattan Island are the trophies of our machine-age and a wealth of art riches without precedent in America.

Conceived in the kiln of commercialism (New York wanted to sell itself to a none too friendly America), the Fair may well be called an expression of art today, so heavily have business men called upon artists to do the "packaging." Everywhere is dramatized, within the limits of impermanence, the contributions of art to modern society. Leading is functional architecture (though the giant of them all, Frank Lloyd Wright, was ignored), abetted by all the adjuncts of fine and commercial art, welded into an integral unit by the simplified good taste that is one of the chief blessings of modernism.

If New York succeeds in convincing America that it is not the tail that wags the dog, Grover Whalen will have to share the gardenias with the architects, artists and designers—this despite one conspicuous failure. With a few exceptions, the least said about the mural and sculptural decorations the more humane. But before you blame the artists for the artistic evils that will probably not live after them, remember that here was the first effort to solve the problem of artist vs. trade unionism. On the credit side, moreover, is the truth of Fair architecture. The buildings are frankly designed for what they are—temporary, windowless pavilions for the display of industrial products. From their functional truth will probably stem the main effect of the Fair on the world of tomorrow, the growth of functionalism in our environmental accessories.

Freedom and Hope. These are hammered home by the super-million-dollar spectacle. Communism's red star contends in the upper reaches with Roma's ancient racial pride, while with benign dignity a giant Washington assures Americans of the present wisdom of his immortal warning. Like America, the Fair gives harbor to any and all social ideologies; no state doctrine is thrust down the visitor's throat. "These are the blessings of free breathing," says the Fair. "Come, and balance them against the propaganda of your chained brothers in Europe."

To us who have struggled blindly to fend off defeat through ten years of economic depression, the amazing extravaganza supplies new hope. Progress didn't end with Coolidge prosperity; nor did it cease with Roosevelt reform. Though the Fair does not solve its theme—"World of Tomorrow"—it does unveil a wonderful world to live in today, and provides an excellent—

Target for Snipers

A large target is an open invitation to snipers—especially if it is self-named "perfect" or "phenomenal." Many sincere critics have accepted the challenge of the Fair, along with numerous satiated citizens who have become too involved with the theorems of living to live. Typical are the remarks

of Bruce Bliven, Jr., one of the editors of *The New Republic*:

Says Editor Bliven: "The Contemporary American art exhibit contains 1,214 pictures and statues. Each artist has one piece, not always his best and the gallery is built like a Tunnel of Love. It must be 400 yards long, zigzagging right and left, with no escape until the bitter end. International Business Machines, in another building, sponsors an exhibition of Modern European Art. This marks the nadir of the Fair's commercial stupidity. The pictures are good enough, but the corridors are packed with business machines, wonderful in themselves, but only infuriating to the art lover who must stumble over an addressograph to get to a landscape."

Nobody has ever accused Mr. Bliven of being logical when writing of "big business," but in this case he wasn't even accurate. Since the I. B. M. show contains "79 works from 79 countries," it can hardly be called an exhibition of "Modern European Art." Even before Chamberlain fumbled at Munich there were not that many in Europe, and Jonas Lie (American exhibitor) would probably chuckle at being branded "modern European." Also it would be a marvelous thing for art today if the art lover barked his shin stumbling "over an addressograph to get to a landscape," providing he was attended in the barking by a business man. Lovers of art are apt to be clandestine, which brings us to Mr. Bliven's "tunnel of love," the—

Contemporary Art Exhibition

The display of living American art on the Fair Grounds is the exhibition the artists themselves had to fight for. It was only after their voices made themselves heard that the Fair officials decided that contemporary art should have some place in the "world of tomorrow"—aside from the union-made murals and sculptures that went with the "warp and woof" of the Fair.

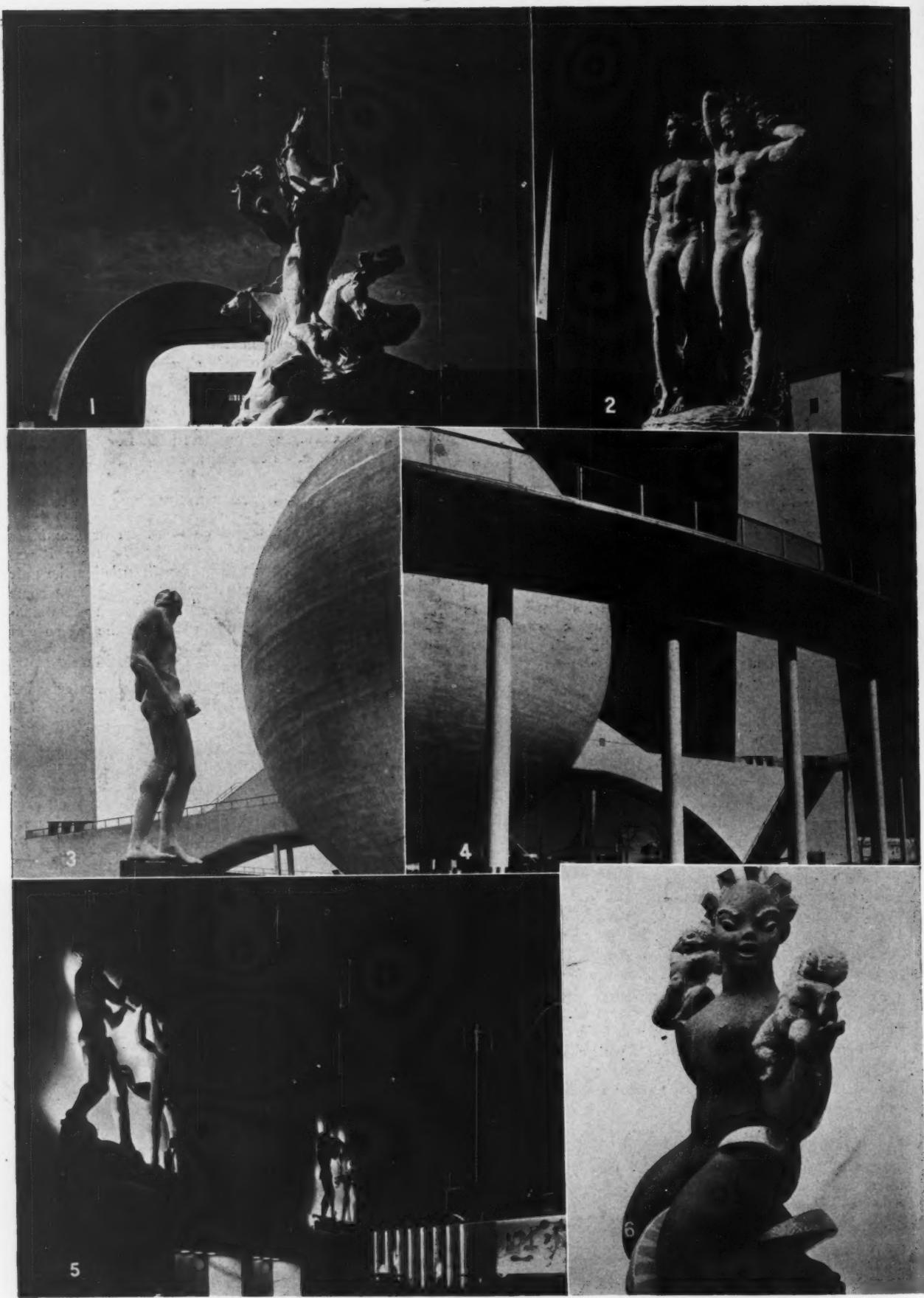
It being human to value more highly opportunity that comes only after struggle, the organizing artists worked hard to make this an exhibition to be long remembered. How well they succeeded will have to wait on time for proper evaluation—as did the now famous Armory Show.

The exhibition, to this writer, is best described by one simple word, "exciting." Strangely missing are many famous Americans, but, on the other hand and transcending all else in thrilling adventure, is the emergence of new artists to whom the occasion is the first step toward national recognition. For just the experience of meeting these new talents the exhibition is well worth an unhurried visit. American art is growing, and growth needs new blood.

Whatever your reactions to "American Art Today," keep this in mind: these exhibits were chosen by 500 professional artists as revealing promise of carrying on "the great tradition of American art in the larger field that the life of tomorrow will offer." When you visit the 23 galleries, do not go there with the purpose of finding if so-and-so "got in." Rather, with adventure in your blood, try to pick your own "blue book" for future fame.

Motion Denied

Missing from the sculptures on the Fair Grounds is Louis Slobodkin's statue of Lincoln, commissioned through a Federal competition and later the victim of a particularly brazen bit of political arrogance. Because the statue was not liked by Edward J. Flynn, powerful Bronx politician, (or one of his friends), it was sledge-hammered. When the sculptor instituted legal proceedings, he found justice conveniently blind and his motion to examine Flynn and his assistant, Theodore T. Hayes, was denied. Has anyone the right, regardless of ownership, to destroy a work of art? Forgetting technicalities of property rights in the presence of a greater right, the answer of the art world is a ringing "No!" Fight on, Slobodkin, even though your sole remaining weapon is ridicule.



1—Chester Beach's *Riders of the Elements*. 2—Leo Lentelli's *Golden Sprays*. 3—Carl Milles' *Astronomer*. 4—View of Theme

Center. 5.—Carl L. Schmidt's *Prometheus & Man* seen at night. 6—One of Waylande Gregory's figures for the *Fountain of the Atom*.

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The ART DIGEST

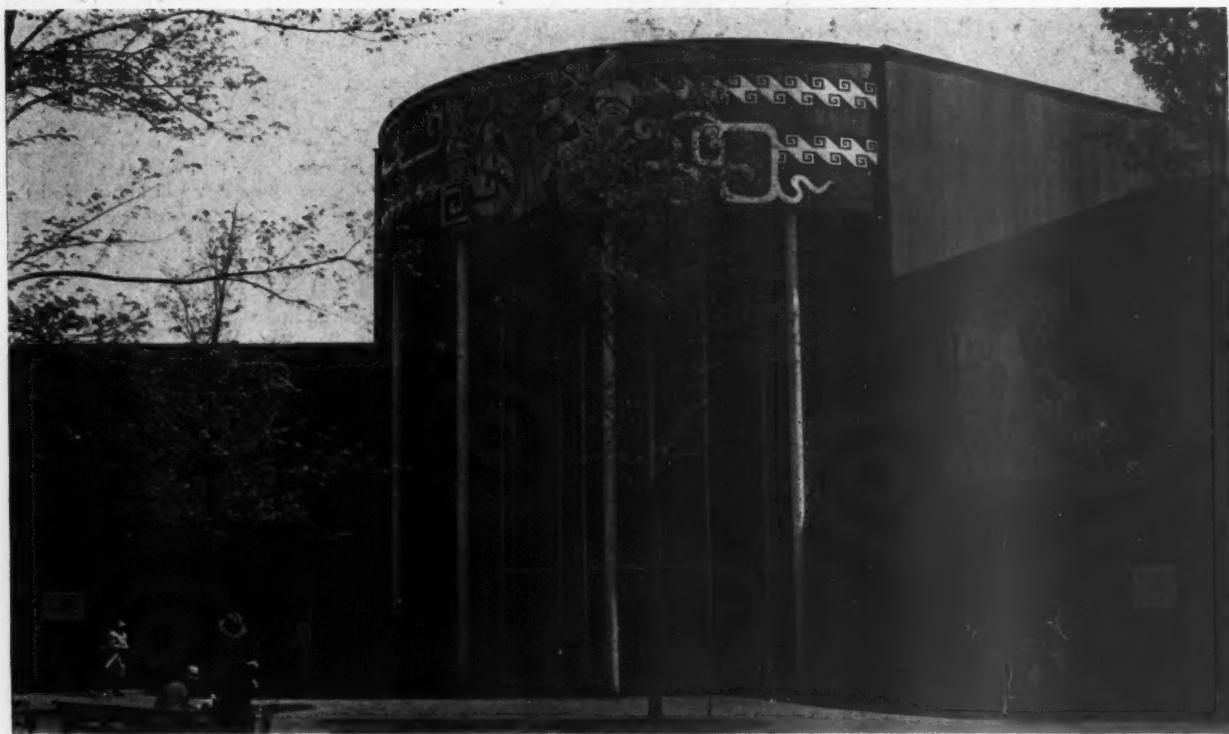
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Contemporary Arts Building on the Fair Grounds. Redwood, Decorated with Arthur Covey's Widely Criticized Brass Frieze

New York World's Fair Solemnizes the Nuptials of Art and Commerce

THE PROPHETS OF GLOOM have fled from New York.

O. Henry's beloved Bagdad-on-the-Subway, thrusting her teeming life out to where the subway rivulet begins—to the distant reaches of Flushing Meadows—has erected there a Deductible Tomorrow: the New York World's Fair, 1939.

The city of jewelled superlatives has conjured during the past two years—out of plaster, pigment, lumber, steel, brains, visions, hopes and 150 million dollars—a glimpse at the World of Tomorrow, a world expressing this official theme: "A happier way of American living through the recognition of the interdependence of man and the building of the world of tomorrow."

The prophets of gloom are in hiding, because those measured words, acclaiming an order they pronounced dead, have come to life as a fact accomplished at the New York World's Fair. The desolate predictions about art and America have been crossed. In the tool box of today that built the world of tomorrow were hundreds of palettes and brushes and chisels and T-squares, along with the tools of industry. And at the Fair the two men who found themselves most interdependent were the artist and the businessman.

World of Tomorrow though the Fair is, the magic city is pinioned rigidly to the bulwarks of yesterday. The massive Perisphere floats insouciantly and un-orbited over the meadow, but in reality its slender steel shanks

reach down through the muddy ooze of a former city dump to the bedrock of the seaboard. Similarly the entire Fair, floating in a futurity of time, looks backward down the years to a rigid moment in the history of the United States, that moment when George Washington stood bareheaded on the steps of Federal Hall, New York, to take the first Presidential Oath. The day—exactly 150 years before the Fair officially opened—was April 30, 1789.

The Fair, like all fairs, is a commercial enterprise, despite theme and anniversary. It is New York selling itself to the world and to an America that has on occasion wondered if New York is American, and if it were not possibly a tail that wags the dog. The Fair is a sales corporation, headed by the era's supersalesman, Grover Whalen, and owned by bond-holding hotels, bankers, industries, restaurants, and venders of merchandise.

Yet in a strangely persistent way, art impinged upon the New York World's Fair from the very moment of its inception. The form and color and the governing aspect of its exterior and interior were supervised tightly by

an all-important Board of Design. This board alone commissioned 105 of the murals at the Fair and 100 of the sculptures. It furthermore passed on both the preliminary and final design of each of the many privately commissioned murals and sculptures. It supervised the landscaping and the architectural and lighting features of the Fair.

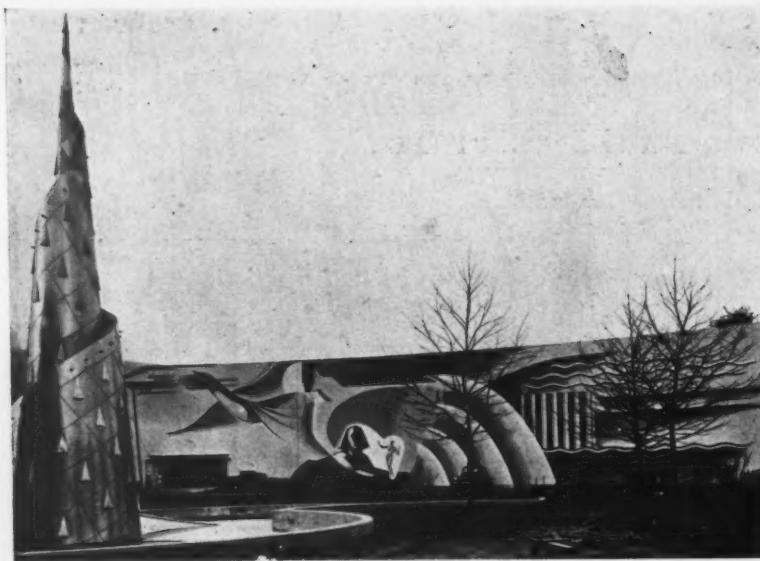
Art impinged further on the Fair, in the early days of planning, when it was admitted that no exhibit of contemporary American art was being planned. Said the Fair authorities: "Art will be in every part of the Fair as part of its making, but there will be no separate exhibition." Yet a few months later after the voice of artists and the public had been raised in clear demands, the World's Fair Corporation announced a huge exhibition of contemporary American painting, sculpture and prints. This show, housed in a beautiful, imposing California redwood building, and winnowed from the art production of thousands of American artists by a democratic method of selection, is one of the main features.

Now was any old master exhibition planned for the World of Tomorrow, and again art impinged on the Fair. A group of public-spirited persons erected a fireproof building and gathered a show of more than 500 paintings and sculptures from the greatest masters of the past to provide the pinion of any art that will express the future.

As it quietly evolved, the New York World's Fair grew into one of the greatest art events

How to Get There

The best way to get to the Contemporary Art Exhibition is to take the I.R.T. or the B.M.T. subway to "World's Fair Station," and turn left oblique after entering the grounds. It is not far, about 50 yards. Admission, 25c.



*Mankind Between the Past and Future: HILDRETH MEIER
Mural on Building of Medicine & Public Health (Rubber-base Paint)*

in New York. The employment of hundreds of mural painters was complicated by the labor problem involved and for the first time in the history of American art the "interdependence" of art and labor became a controversy.

As the plan of the Fair and its aspect took on life, private industry followed suit in the employment of artists and commissioned murals and sculptures to explain the cold facts of business and science in the terms of art. The foreign nations participating in the Fair fell into the pattern and commissioned more artists, and moved through the Port of New York a galaxy of foreign art to decorate the pavilions—art that is both contemporary and from the past.

By the time the Flushing Fair was ready to open, it was evident that another, larger, greater World's Fair was in New York's own midst: New York City itself. Recognition of this fact was nowhere more evident than in the art field, and, with staggering rapidity, a group of Manhattan art displays opened for the duration of the summer—a group of displays which, with those at the Fair, make the City of New York for the next four months the richest and greatest art center in the world.

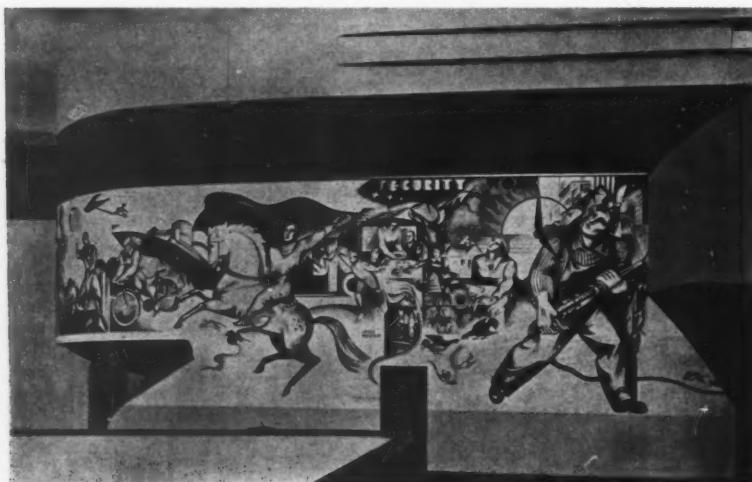
In Manhattan the theme spontaneously centered about the art of yesterday and today,

rather than the World of Tomorrow. Each of the leading museums has assembled an exhibition in its own field which, in aggregate, provide a stunning counterpoint to the entire Fair. All along 57th Street the art dealer establishments, tightly closed this time any other year, are filled with special exhibitions staged to fit into the amazing pattern of art yesterday, today, and tomorrow.

World's Fairs have often had their effect upon the more subterranean currents in the stream of a nation's or the world's art. Any contemporary observation on this effect of the present spectacle is bound to be myopic to a degree, yet one fact appears to stand out over all other previous shifts in art, at this the 1939 New York World's Fair: Art has moved in on life, moved in on all sides of life, on the individual lives of laborers, executives and simple, honest persons who make up the public. It has done so to such a degree that at this World's Fair not one single style is trusted to express the art of either the past, present or future. All art styles are encompassed.

And art, moving in on life, has given both a richer meaning and a fuller purpose, as when wine and cup meet and become a cup of wine. There is little gloom left now for American art.

*The Greatest Show on Earth: LOUIS FERSTADT
Mural Facing "Times Square" at 8th Avenue Subway Entrance*



A Brighter Future

HERE TODAY, gone tomorrow.

That one basic, fundamental fact about every world's fair has been the bitterest of all from the standpoint of their designers. Art is long time fleeting, in the minds and hearts of artists, sculptors, and architects. They deal in immortality, not in weeks or months.

But the New York World's Fair Board of Design is a body of realists. It decided early in the day to accept the fact of transiency. It knew that simulation of permanency in a structure or work of art that was known to be impermanent, is a lie, a dishonest design. So the Board ruled that the governing architectural design would be the frankly impermanent. They then ruled that, out of the frankly impermanent, would be wrenched the greatest possible beauty and honesty.

The Board was justified. The New York World's Fair, as a finished product of co-ordinating designers, is a stunning panorama of form, color, movement and sound. The eye leaps in the rhythm of a symphonic transformation from statue to vista, from mural to a sea of flowering plants, from spiral to cube weaving through the length of the solar spectrum.

Gone tomorrow, of course. But it is a Fair that is pregnant with ideas for the morrow, subtle in its generous variety and complete in its rippling down the keyboard of form and color. Tomorrow looks the brighter—let there be no mistake about this—because of the New York World's Fair.

Soberly, the Fair breaks down into a carefully organized plan. The central motif, the trolley and perisphere, sounds the keynote: two forms out of pure geometry, and out of human psychology. They are the two leitmotifs, a dual program echoed again and again throughout the Fair. Even beside the giant theme forms the motive is in a way echoed by the nude male figure by Carl Miles, *The Astronomer*. At once, heroic and hesitant, the man gazes in hunched Neanderthal fear at the forms that surround him.

The sculpture is varied. Piercing the entire skyline is a gigantic figure of a Soviet Worker holding aloft the red star of Communism, symbolic and threatening over the "World of Tomorrow." Dominating the Italian pavilion is a classic statue of the goddess Roma, a strange, inappropriate, colored figure seated atop a cubistic building. Russia unquestionably wins in this bout.

But most of the sculpture is appliquéd or it centers around the plazas, and notably on Constitution Mall. There, oblivious of the ideologies that clash across the sky above, stands serene and dignified and human: George Washington. It is the largest portrait statue ever made and as such it is an eminently successful work of art, containing realism and naturalism in an elevated formalism. (See cover of this issue.)

On Constitution Mall are the four heroic freedoms: *Freedom of the Press*, of *Assembly*, of *Speech*, and of *Religion*, modeled in plaster by Leo Friedlander. No gods or goddesses these, but ordinary humans. At the Bowling Green entrance are a set of the most whimsical pieces in the entire Fair: the terra cottas by Waylande Gregory on the Fountain of the Atoms. Architecturally unfortunate in nearly every way, the fountain provides a poor setting for the nude little imps by Gregory which represent "elemental little savages of boundless electrical energy."

The problem that faced the mural painters was exceedingly difficult, made doubly so by

[Please turn to page 261]

The Art Digest

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The Three Crosses: WILLIAM LESTER (Texas; Oil)



Almeda's Daughter: KATHERINE SCHMIDT (New York; Oil)

Professional Artists Pick the "Art of Today" for New York Fair

IN THE BEGINNING the Board of Design dreamed of a World's Fair that would "contain art in its warp and woof," but would withhold formal laurels to the living, working artists, who, together with the scientists and scholars, are the brains that draw the line of demarcation between the Philadelphia Centennial of 1876 and the "World of Tomorrow" on Flushing Meadow. The artists, having only lately tasted the red wine of national valuation, reared back on their hind legs and started a fight that ended only when the Fair Corporation presented them with a handsome art gallery and full privileges to stage a show that would be appropriate to the world of tomorrow, today, yesterday or any day they might decide. The decision of the organizing artists was an exhibition conceived along the broadest of democratic lines.

The artists of an entire nation were invited to submit their best to 86 regional juries, and from them 25,000 works were "winnowed" to thresh out the 3,000 entries that were sent to New York for final visa. The keynote of the entire exhibition is, therefore, the democratic system of its selection. No single work was jury exempt; pictures were judged as art by professional jurors and not on the fame of the artist; and, since the jury system encompassed conservative, middle-of-the-road and modern artists, no entry was without a responsive, friendly judge, though it is true that many artists of reputation are missing from the exhibition.

If the visitor will keep in mind the purpose of the exhibition—the breaking of new ground through a democratic jury system—he will find many new thrills in the healthy growth of art in America. This exhibition was selected by and reflects the judgment of professional artists (500 of them), and, to quote Holger Cahill, director of the exhibition, "the level of quality achieved is not the expression of the point of view of any individual, but rather of

a point of view which is co-operative and democratic." Come not to see what famous artist was omitted, but rather what oldster or youngster survived the "winnowing."

Scope of the Show

By Holger Cahill*
(Director, American Art Today)

"AMERICAN ART TODAY" presents a wide perspective of our country's creative expression in the fine arts. The 1,200 works included in the exhibition were selected from some 25,000 entries submitted. There is no doubt that this represents the most extensive and the most thorough winnowing of American art which has ever taken place, a winnowing based on competent professional opinion.

Whether these judgments will find acceptance in all quarters or whether they will seem valid ten years from now is not the important question. Any judgment made of the work of contemporaries can represent little more than the informed personal opinions of the people who make the judgments. The best critic cannot predict how the weight of time will rest upon contemporary reputations. Other juries and other times would make other selections. A directive exhibition or an exhibition partly juried and partly invited would probably cleave more closely to the well-worn road of established reputation. The important thing is that all artists have had an equal chance before the juries, based on the works which they presented for consideration.

A number of well-known artists are not represented in the exhibition. In some instances they are artists who would not send to juries; in others they are men of established reputation who sent work which the juries found unacceptable. The judging was done without reference to names. It inevitably happens in

juried shows that some leading artists find their work rejected, and in this exhibition the judgments have not been mitigated by the usual invitation list.

What observations may one make concerning the quality and range of the exhibition? What does it tell us about the state of American art today? The first observation which may be made is that in the catholicity of its selections and the wide range of territory covered the exhibition has not been surpassed, certainly not in our time. The second is that it shows a remarkably high level of competence and craftsmanship in every section of the country. Every region has sent in work in painting and graphic art which meets the severest standards of professional performance and which shows sound construction, brilliant technical accomplishment and spirited expression. . . .

This level of performance is important, for if the history of art indicates anything at all it indicates that great art arises only in situations where the general level of art is high. Further, where the general level of art is high it will be found that the artist is reaching a public whose standards of taste are equal to his best performance. . . .

"American Art Today" shows everywhere in the country there are artists who have the technique, the discipline and the will to maintain American art at the level of its best traditions, and that they are finding publics which are equal to the event. It would appear that the desire to bring art within the reach of all as a currency for everyday living lies close to the surface in the mass of the American people. It is upon the satisfaction of this desire that the future of the American artist will depend. Whether or not the oft-heralded American renaissance in the arts is about to appear, it is certain that we now have a renaissance of public interest in the work of the American artist.

*Reprinted from *American Art Today*.



Black Iron: CHARLES BURCHFIELD (New York; Watercolor)



In the Winter Sun: GEORGINA KLITGAARD (New York; Oil)

Nine P. M.: HOBSON PITTMAN (Pennsylvania; Oil)



American Art Today

By Donald J. Bear

Donald J. Bear, Director of the Denver Museum, has been lent by that institution to the Contemporary American Art Exhibition at the New York World's Fair, where he is serving as assistant director, specializing in the representation of the outlying regions. During his years in Denver, Mr. Bear has lifted its museum into the front rank of the nation's small-city museums, expended with rare discrimination the Dill Purchase Fund, and imported many leading lecturers, artists and exhibitions. Very wisely Mr. Bear has not attempted to compete with the financial giants in the museum field, but has worked successfully to make Denver conscious of the art within its midst, encouraged the local artists and made the museum the cultural citadel of the community. In addition to his duties as director, he is art critic of the *Denver Post*:

FOR THE FIRST TIME in art history the greatest effort for showing contemporary art has been made in the process of selecting the 1,214 pieces which compose the New York World's Fair Exhibition, "American Art Today." Not even European nations have ever made such a large and concentrated effort to gather together at one time the most representative and generously inclusive work of their own living artists.

From all over the United States, including the larger cities and the metropolitan area, there were 25,000 paintings, sculptures, prints and drawings submitted before 86 juries. Nearly 500 artists, museum directors and persons professionally engaged in the field of the arts played a vital part in selecting what was felt to be the best available material for the exhibition. Scattered throughout the country preview exhibitions were held from which work was recommended for final selection.

Working solidly for a week, the New York Committee of Selection required a vote of seven in the affirmative to place a piece in the show. Any work receiving less than three votes was immediately rejected, while any piece was retained for further consideration by votes running from three to six. A work held for reconsideration was reviewed from three to five times before it was finally included or excluded from the show. The final jury for painting was composed of Gifford Beal, Charles Burchfield, Stuart Davis, Phillip Evergood, Jonas Lie, Hermon More, Henry Schnakenberg, Eugene Speicher, Max Weber.

Although the building for the exhibition permitted space for 800 to 1,000 pieces to be shown, there are 1,214 listed in the catalogue, and it is planned that each piece shall be shown for a certain length of time. Certain galleries will be set aside for rotating paintings and sculpture which could not be placed on view at the opening of the exhibition on April 30. There was such a large influx of material from various parts of the country that the Artists' Committee was forced to limit the number of works which could be accepted. Quotas were given out to each state and region. In many instances these states or regions requested a number of works to be sent on in excess to their established quota. The entire national submission was reviewed by the Artists' Committee and, naturally, the number of pieces sent in had to be reduced, but not drastically so.

Whatever the critics, the professional reviewer, the artist or the gifted amateur may feel about the quality of the exhibition, it is significant that through the liberal cross-section of the work shown it presents the broadest and most energetic definition of new direc-

tions in American art that we have yet seen. As general background and a sounding board for the younger and the experimental artists of this country is the large amount of conservative work which verges toward liberalism.

Viewing the exhibition as a whole, landscape predominates as subject matter. Throughout there seems to be a tendency for the use of thoughtful, low-keyed color which is expressive of mood. Little interest appears in still life and there is practically no more-or-less static painting of the figure. When the figure is used, it is generally poised in action against landscape or as an active part of an interior setting. There are only four examples of the nude among the paintings. Likewise there are few abstractions and little pure painting, but interestingly enough there is a group of work in which an extra dry realism is astutely sifted through and clarified by an abstract approach.

It has been agreed by most of the critics who have visited the show that realism is the dominant force behind American art today. It is a type of realism which is interpretative and psychological in the present searching metier of the American artist. Whether in landscape painting or in the now mellowed school of social consciousness one finds coupled with this reality a deep feeling for the romantic, now and then a tinge of wistfulness and sometimes the haunting quality of reminiscence.

Another vital factor which gives tremendous energy to the exhibition and refuses to allow the eye to lag is the inclusion of a great number of works by younger artists whose ages range from twenty to the middle thirties. In spite of the standardization of so many things American, these are the people who are helping to keep alive the spirit of individual expression, so necessary to the American people. Had it not been for the government's art projects, the general decentralization of much of matured artistic talent through the country, and the conservative thoughtful liberalism of many of our older artists, the younger ones would not have had the opportunity to realize so swiftly the results of their expanding talent. This phenomenal rise and expression on the part of a new generation of painters in this country could not have been understood by the public or accomplished before.

The writer has no intention of assuming a critical attitude toward the exhibition but merely wishes to point out certain canvases which may be considered representative of the various trends taking place in the art of our country today. Because the sections of graphic arts and sculpture are listed elsewhere in THE ART DIGEST, painting alone will be considered. For a serious critical approach to the exhibition as a whole the reader is referred to "Living American Art" by Elizabeth McCausland, which appeared in the May issue of *Parnassus*. Miss McCausland's article is considerate, sympathetic, and penetrating.

In the Contemporary Arts Building, which houses "American Art Today," the galleries are for the most part arranged with a certain logic or analogous relationship.

Running the gamut of the main room are examples of pictures which afford a refreshing contrast in color, subject matter, shape, size, and style. Placed there is Harry Watrous' exquisitely, meticulously rendered *Madonna and Child*, which for realization of surface quality and beautiful painting, equals, if not surpasses, Pierre Roy, or Salvador Dali. In contrast is *Coon Hunter* by Frederick Shane, who moves, as do other followers of Thomas Benton, somewhat in the same style, but altogether there is a conscientious effort to weave out of Benton's Baroque. Cameron



Last Cow: WILLIAM GROPPER (New York; Oil)



Going Home: GEORGES SCHREIBER (New York; Watercolor)



WORLD'S FAIR SPECIAL NUMBER



Wharf in Ludington: AARON BOHROD (Illinois; Oil)

Booth from Minnesota displays vigor and freshly minted color in his oil, *Iron Mine*, a convincingly realized industrial landscape. John Carroll of Detroit, and Ivan LeLorraine Albright of Chicago, offer contrast in character portraiture, Albright in the Manet-Spanish full-length study entitled *The Lineman*, Carroll with the carefully posed gray, rose and white scheme presented in the *Tumblers*. On the same wall is a satisfying composition *Marine Disaster* which is illustrative in subject matter, done by Rose Moffett.

A picture that is clean in pattern, yet introduces the mood of subject matter, is the immaculately painted landscape *In the Winter Sun* by Georgina Klitgaard. *Rest After Work*, a contribution from Jerry Farnsworth, exhibits accomplished painting of two figures in the poised vein of domestic genre. Gifford Beal is represented by a small, rather intimate study entitled, *The Circus*, while Sidney Laufman shows a brooding but spatial canvas, *Plowed Field*. *The Tragic Muse* represents Alexander Brook in a study of mood and is characteristic of his handling of pigment. Jonas Lie is excellent and characteristic with *Polperro Harbor*, and Maurice Sterne's *Girl in Open Doorway* is done with passages of scholarly and beautiful painting.

In the same gallery are to be found pictures by Cathal O'Toole, Franklin Watkins, Daniel Garber, Millard Sheets, Edward Hopper, and the late Allen B. Tucker, which are consistent with their general approach. Phillip Evergood's penetrating and analytical revelation of character and color is seen in the highly original study, *My Forebears Were Pioneers*. Another compelling character study is *Almeda's Daughter* by Katherine Schmidt. *Charlotte from Virginia* by Nicolai Cikovsky is decidedly gay and lyrically amusing in divulging a type of personality in swift painting with richly saturated color.

In this gallery there are several more pictures that are highly individual—*Reverie* by Morris Kantor, striking and unusual in color; Marsden Hartley's *Ghosts of the Forest*, a powerfully constructed landscape which reduces pictorial fact to semi-abstraction; *Evening Sea* by Henry Mattson, which reveals the artist's power to express the mystic, throbbing, undulating forces of the sea. *Night Shift, Aliquipa* by Ernest Fiene, while essentially based upon the social meaning of

man in the industrial landscape, is also compelling from the point of view of the painter.

Russell Cowles with *Farmer and Raincloud* brings the grand composition of Rubens and Titian into the realm of contemporary art in an original and accomplished manner. The fluently painted canvas, *Breakfast in the Barn* by Waldo Peirce is a generously modernized theme of Barbizon subject matter. Louis Bouche gives style and smartness to the show in the amusing *Dirty Dicks', Nassau*, which exhibits keen and witty observation. Julian Levi remains as ever a painter of perfect taste and subtle values, represented by *Shrimp Scow on Barnegat Bay*. The same gallery contains a quiet, self portrait by William Auerbach-Levy; *The Tug* by Charles Locke, done with a contemporary feeling for the grand manner; a pastel by Randall Davey, *Unsaddling Paddock, Hiadeah*, which is brilliant in a certain limited social genre; Henry Lee McFee's *Sleeping Black Girl*, which has a monumental quality characteristic of this

artist, who comes as near as anyone to reflecting Chardin in contemporary America.

Among the artists shown in the second gallery are: Yasuo Kuniyoshi, Barse Miller, Max Weber, Eugene Speicher, Paul Burlin, Bernard Karfiol, Doris Lee, Henry Varnum Poor, Francis Speight and Charles Hopkinson. *Migrant America* by Barse Miller, is the American scene, the mountains and plains country, executed with warm color, poetic feeling, summarizing the pictorial romanticism of the itinerant and the steel arteries of the railroad vital to the American Empire. Aristocratic, highly individual, subtle in color, the still life study, *Accordion and Horse* by Yasuo Kuniyoshi, reveals his irresistible power and beauty. Max Weber, long known as the dean of American moderns, has taken a social document for his composition *Seeking Work*, which is painted with the greatest sensitivity in draftsmanship and color.

Paul Burlin has given an illustration of ordinary American life in terms of unusual

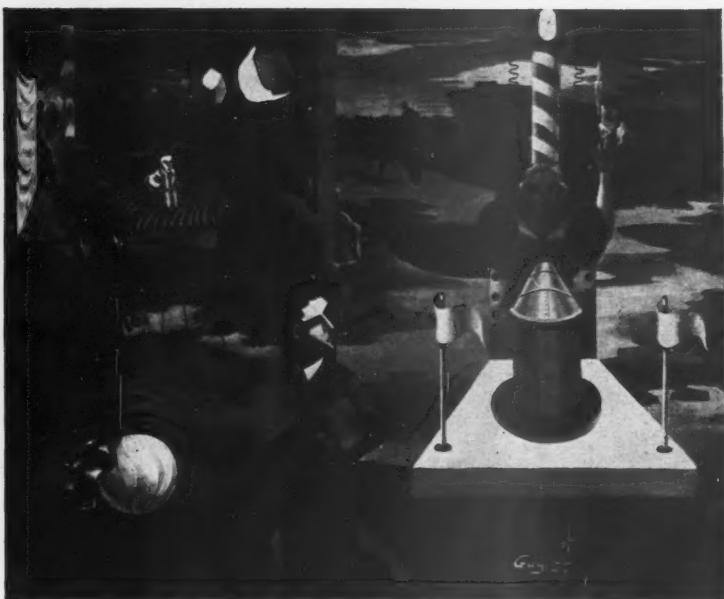
Briscoe's Barn: JOHN E. THOMPSON (Colorado; Oil)



The Art Digest



Shampoo at Moss Beach: LUCIEN LABAUDT (Calif.; Oil)



The Camouflage Man in a Landscape: JAMES GUY (N. Y.; Oil)

juxtaposition of color passages in *Soda Jerker*. *Holiday* by Doris Lee is a large vignette of contemporary Americana, rendered with humor and definite cuteness. *Portrait of Ruth* by Henry Varnum Poor is a dramatic handling of character, painted with simplicity and concise structure. Francis Speight exhibits a landscape which is fully realized in summer color with moving sky and brooding emotion. Eugene Speicher presents an imposing portrait of a character in *Red Moore, Hunter* which is graciously painted and delicately harmonized within the range of the Speicher palette. Bernard Karfiol's *Repose on a Balcony* sums up with vitality the most salient influence concerning the expression of the mature artist and at the same time expresses anew the plastic beauty of the figure.

The third gallery has many contrasts. There is the solidly painted negress, *Organdy Collar* by Edmund Archer; a variation on oriental painting in still life by S. MacDonald-Wright; the tightly and exquisitely painted portrait

by Paul Cadmus, *Ilse Bischoff*; the linear study for a mural *Long Horns* by Frank Mechau; and Karl Mattern's portrait of a locomotive on the plains of Kansas.

The fourth gallery contains examples from Santa Fe and Taos. Included are pictures by Kenneth Adams, Mary Greene Blumenschein and Emil Bisttram. Other pictures in this gallery not of the Southwest are: Aaron Bohrod's *Wharf in Ludington*, which is cleanly painted and cool in color, and *The Village* from John Krefting, which has great charm through its map-like quality, cubic certainty, and its enameled surface.

Galleries five and six are given over to watercolors, of which there are relatively few. Apparently artists submitting work preferred to be represented by the more formal medium of oil. However, there are some excellent pieces in this group. Leading is *Black Iron* from Charles Burchfield which is not only thoroughly American but a controlled and brilliant example of the power through which

the medium can be made to express the majestic structure of our strangely significant industrial horizon.

One Morning, a gouache by Raymond Breinin of Chicago, is a decorative arrangement based upon the social theme. Also from Chicago is Rainey Bennett, whose watercolor, *Farm Fields*, has something almost Chinese in the manner in which the artist has handled the fragments of detail in this picture. From Colorado, Edward Chavez describes characteristic local subject matter in the gouache, *Colt*. Clarity of light and color and illustrative content, seriously presented, is a representative quality of much painting of the Rocky Mountain region. Brilliant execution marks Georges Schreiber's picture *Going Home*, which mingles a fine sense of ornament with handsome control of wash.

One of the most highly contrasted and effective galleries is number eight, where positive, almost dry realism is shown along side abstraction. There is both clarity and synthesis in this room. By Xavier Gonzales there is a large composition *The Christ of Montanes*, fraught with mystery and symbolism suggesting El Greco, but half cubist in presentation. Hanging next to this picture is Stuart Davis' *Gloucester Harbor*, objective expression in abstract pattern, which is gay in color and filled with lively implications of deep space and realistic volume.

From Texas are two well-known pictures of especial interest, *Drought Stricken Area* by Alexandre Hogue and *Three Crosses* by William Lester. Both pictures are profoundly filled with the interpretation of the tragic emptiness of the desert and the dust bowl area. Hogue's picture reveals the struggle of man, animal and machine against a non-resilient nature, while Lester paints with lovely surface quality through a sense of ornament that approaches the miniature, and with a touch of surrealism that achieves a poem on the subject of crystalline, arid vacuity. Niles Spencer adds a welcome touch with his disciplined and simplified industrial arrangement *Blast Furnaces*. There is a line cadence as recurrent as the vibration of a note struck on a tuning fork in John Xeron's abstraction.

Surrealism is played on a huge scale in Lucien Labaudt's *Shampoo at Moss Beach*, which is filled with fragments, suggestions,

Breakfast in the Barn: WALDO PEIRCE (Maine; Oil)





Sunday at the Docks: HERMAN MARIL (Maryland; Oil)

and physical as well as literary overtones. Again simplicity in arrangement gives a clarified abstract quality to the realistic *Ship and Sailors* by Ralston Crawford. The mechanized feeling of speed and the hardness of construction is shown in opposition to the effulgence of nature in Virginia Berresford's *Panama Canal*. Among those who have used the mechanism of surrealism and fantasy that should be mentioned are Anton Refregier and James Guy for their highly individual approach. *Fascism* by Francis Criss, like many pictures by Di Chirico, seems to describe that terrific moment immediately before or after something shocking and cataclysmic takes place.

Galleries nine and ten have a variety of pictures which are based upon the theme of the American scene and types of social expression. There is a 20th century version of the Annunciation in *The Letter* by Daniel Serra. Jack Levine reveals the frightful splendor of a great hard city in his glowing, smoldering canvas, *Night Scene*. Louis Guglielmi, with a touch of surrealism and grim sa-

tire, comments on our most pressing social problem in *The Hungry*. Paul Sample's *Spring Song* is a conscientious portrait of a beer joint and a man at the piano. *The Last Cow* by William Gropper is more than a caricature in paint or a social comment because of quality of color and interesting draftsmanship. *Potato Pickers* by Santos Zingale, which has some feeling of the Barbizon school, is a social comment mellowed through a real love of the land.

In *Prairie Travelers* by Edward Millman there is the haunting loneliness of the plains country, which is native to the Middle West and the Southwest. There is no bitterness, but a beauty of mood and tender pathos. *Copperhill* by Lamar Dodd, presents an interesting study in the contrasts of the meaning of regionalism. It is a mountain landscape that could have been painted in any mining country, and it is especially rich in paint quality and free expression of pictorial mood.

Mitchell Siporin, working with richly woven, clotted color, under a brooding sky, shows in *The Refugees* the madonna of the unem-



Landscape as Texture: HENRY BILLINGS (Oil)

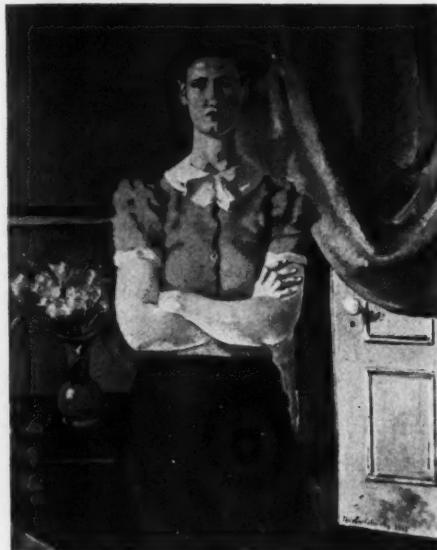
ployed nursing the child in a shattered ruin, while other itinerants collect in conversation along a deserted railroad track. Epigrammatic caricature is seen in the *Sharecropper* by Jerry Bywaters. Harry Gottlieb portrays figures in action against an industrial background, relieved by the dusky glow of the foundry. A suggestion of a modern Breughel is felt in Abraham Harriton's *Barn Party*. With the vividness and telling description of a medieval guild signature window, such as one finds in the stained glass of Chartres, is Gregorio Prestopino's *The Day's Work*.

Chicago is well represented through a certain school of the street-scene-and-country which approaches the problem of subject matter with a definite local flavor and a brush and palette knife sympathetic to the exigencies and resilience of pure pigment. This is exemplified in the work of Harry Mintz, Nicolai Zirolli, Fred Biesel, Briggs Dyer and others whose work will be found in the show.

Placed through the remainder of the painting section are various pictures to be particularly noted: William Hesthal's *Transfigured*

No More Mowing: JOHN S. DE MARTELLY (Missouri; Oil Tempera)





Charlotte from Virginia: NICOLAI CIKOVSKY (Oil)



California: MILLARD SHEETS (California; Oil)

Night; Karl Fortress' aristocratic brooding over the industrial terrain; Robert Gwathmey's *Hitch Hiker*, original in conception; Eugene Trenham's *Landscape with Farmhouses*, painted with integrity and architectural nobility; the tender stroke of Pepino Mangravite in *Young Couple Reading*; Howard Gibbs' mysterious and fascinating *Celia's Shack*; the souvenirs of the Southwest by Adolph Gottlieb.

Gustaf Dalstrom, painting a Chicago portrait in *City Buildings*, has done a beautifully designed picture which depicts the ravages of time and neglect keyed into the industrial grey of the middle west. The Eastern countryside is crisply and beautifully rendered in Emil Ganso's *Winter Scene*. Briscoe's *Barn* by John Edward Thompson of Colorado is a canvas that is scholarly, and at the same time, it conveys the true meaning of landscape painting: deeply planted space expressed through color.

One of the most strikingly original pictures in the entire show is *No More Mowing* by John De Martelly. Compelling and fresh in a deeply personal way, filled with glittering luminosity, De Martelly's work is as idio-

matic as that of his teacher and colleague, Thomas Hart Benton. Next to De Martelly, Benton is represented by a small but active fragment entitled *Conversation*, which depicts a group of rickety horses done with his succinct, lyrical humor. Thomas Donnelly is represented by a handsome winter landscape, and Henry Billings expresses super-realism in his aptly titled *Landscape as Texture*—a title which for once is superbly accurate.

Dewey Albinson has presented a clean, swiftly brushed picture of the water front; William Singer, a characteristic study, and Clarence Carter creates through personal color harmony and subject matter an idyll. From Lewis Davis comes an interesting description of an Arizona mining town painted with the iridescence of desert-mountain atmosphere, and Harry Dix shows a small delectable study entitled *Near San Francisco*. Among the most beautifully accomplished canvases is Zoltan Sepeshy's *Morning Chores*. An ornamental valentine of times past is the study in silhouette by Anthony Valonis. Saul Levine's *John's Tavern* is realized with a great dignity of personal loneliness and reflects the best tradition of Daumier and other masters of solitude.

Andrew Dasburg is represented by *Lamy*, an authentic landscape portrait of New Mexico. Hayes Lyons of Colorado trails the sparkling cubicles of colored houses across the foreground of the long, horizontal landscape, *Mount Evans*. Other forms of regionalism and local statement are interestingly preserved in Julio de Diego's *Spanish Landscape*; Herman Maril's *Sunday at the Docks*, with its fine feeling for the use of paint as well as authentic scene, and Dan Lutz's *Cracking Plant*.

Neither regionalism nor the American scene can be used as a generalization to describe the present exhibition. At its best the "American Scene" is a broad statement for local art which gains national prominence. The artist uses his experience with tradition but hopes to say something that is important to the country, to its exhibitions, galleries, and to its many enthusiasts. He hopes to combine his intimate experience along with a tradition that he can make further important, even though his statement might be based upon narrative or limited fact.

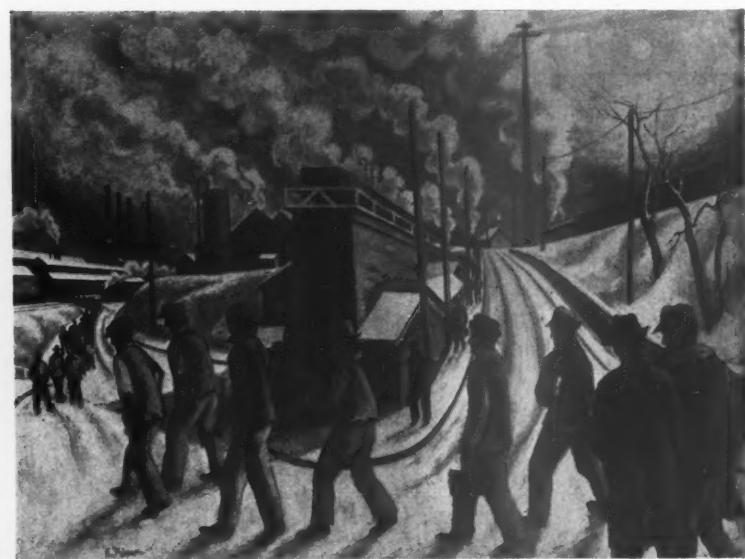
"American Art Today" is not only an adventurous show but it has significance for both the traditionalist as well as the explorer.

Along the Shore: HENRY BOTKIN (N. Y.; Oil)



1st June, 1939

Night Shift, Aliquippa: ERNEST FIENE (New York; Oil)



WORLD'S FAIR SPECIAL NUMBER



The Crow Tree: RUSSELL T. LIMBACH (New York; Color Lithograph)



Day's End: MARTIN LEWIS (New York; Drypoint)

Hebron Barns: THOMAS W. NASON (Connecticut; Copper Engraving)



Graphic Arts Today

SEVERAL PRINT AUTHORITIES have conceded that the print show included in the Contemporary Arts Exhibition at the New York World's Fair is the greatest display of contemporary American graphic arts ever held.

More than 400 etchings, lithographs, line engravings, block prints and other graphic processes, representing the work of as many American artists, were selected by a jury of nine artists headed by the etcher, John Taylor Arms. Others on the jury were: Adolf Dehn, Hugo Gellert, Anne Goldthwaite, William Gropper, Reginald Marsh, Elizabeth Olds, Ernest Roth and Stow Wengenroth.

It was originally stipulated that during the selection of the show the chairmanship of the jury would rotate, but this stipulation was vetoed by Mr. Arms' colleagues, who insisted upon his continued leadership. It is well known in the print field that any show put on by John Taylor Arms is always an excellent exhibit.

The World's Fair show comprehends every style of printmaking that is being practiced in America today and every school of art from the most academic to the most radical. It is a branch of art in which America today stands internationally at the top; and prominent among the artists represented in the show are the nation's great technicians. John Taylor Arms, Stow Wengenroth, Paul Landacre, Thomas Nason, Asa Cheffetz, Samuel Chamberlain, James E. Allen, Fred Becker, Alexander Mastro-Valerio, Robert Riggs and innumerable others who are becoming famous even in Europe for their masterful technique in their respective fields are all represented by some of their greatest works.

A large number of printmakers not yet familiar to the majority of collectors have been unearthed in the present show; and they add a sparkle to the exhibit, making it one in which any person contemplating buying a print by a living American will find much to tempt his taste. A complete listing of the print exhibits will be printed in the next number of *THE ART DIGEST*.

A Brighter Future

[Continued from page 18]

the interference and claims of trade unionism. Some of the murals are eminently successful. Some are dismal failures. But in either instance, it has become obvious that in the United States there is a place for mural painting. It has now become almost a necessity.

The paintings, like the sculptures and the buildings, celebrate few Greek or Roman gods and goddesses. Witold Gordon has executed an exceptionally successful interpretation of vitamins—which are as common to the common people as Greek gods were to another age—and he uses no outward symbolism. Less successful are the murals in which linear play takes such an important part, as in the works by Eugene Savage. Here the figures suffer from a confusing Deived Ham linearity. But the murals that are successful are those that combine decoration of facade with narrative or expression of theme with harmonious color. Carlo Campiglio's Food Building mural is one of these. Several of the works by Hildreth Miere do the same. And so do those of Henry Billings, Louis Ferstadt and Eric Mose.

But good and bad, and the good outweighs by far the bad at the New York World's Fair (despite the sniping that goes on), the whole ensemble is a work of genuine exposition art. That is the amazing achievement.

The Art Digest

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To Remember It By

THAT RARITY in catalogues—one that reproduces every work exhibited—has been published as the official catalogue of the Contemporary Arts show at the New York World's Fair. With text that includes an engrossing essay on American art by Holger Cahill, the thick volume contains 1,214 half-tone reproductions on coated paper. The price is \$2.

The National Art Society, publisher of the generous and attractive catalogue, has also issued a portfolio of 16 fine color reproductions of paintings in the Contemporary show. They are for sale at \$1 per set. These reproductions, done with remarkable fidelity to the originals, are 11x14 inches in size. A careful selection of paintings was made with the aid of several authorities and the 16 plates encompass a wide stylistic and geographical area so as to present as well as possible a cross-section of the best contemporary American art today.

The 16 pictures are: Eugene Speicher's *Red Moore, Hunter*; Millard Sheets' *California*; Karl Mattern's *All Steamed Up*; Nicolai Gikovsky's *Charlotte From Virginia*; Lamar Dodd's *Copperhill*; Waldo Peirce's *Breakfast in the Barn*; Ernest Fiene's *Night Shift*; Bernard Karfiol's *Repose on a Balcony*; Emil Holzhauer's *Village Street, January*; Harry Watrous' *Madonna and Child*; Russell Cowles' *Farmer and the Raincloud*; Santos Zingale's *Potato Pickers*; Edward Millman's *Prairie Travelers*; John S. De Martelly's *No More Mowing*; John E. Thompson's *Briscoe's Barn*; and Emil Ganso's *Winter Morning*.

This selection, which includes some watercolors as well as oils and tempuras, contains a few "dark horses." Lamar Dodd of Georgia, John S. De Martelly of Missouri and Edward Millman of Illinois are three instances of artists coming to national fame through the "new regionalism." None of these has had a New York show. Harry Watrous, on the other hand, was president of the National Academy.

The catalogue, entitled *American Art Today* (the name of the exhibition), contains in addition to Cahill's brilliant and provocative essay, a preface by Grover Whalen, a foreword by A. Conger Goodyear and statements by the three New York juries that passed on the painting, sculpture and graphic arts. As an illustrated document of the great exhibition it becomes immediately one of the important art books of the year. Both the catalogue and the Portfolio of Full Color Reproductions may be obtained by mail from the National Committee for Art Appreciation, 114 Manhattan Street, Stamford, Conn., or may be purchased at the main desk at the World's Fair contemporary art exhibit.

Roll of Honor

Aside from the approximately 500 jurors, these are the guiding spirits who made possible the American Art Today Show:

Governing Committee: A. Conger Goodyear (chairman), Juliana Force, Holger Cahill, Laurence P. Roberts, Herbert E. Winlock.

Artists' Committee: Holger Cahill (chairman), Anne Goldthwaite, John Taylor Arms, Stuart Davis, Hugo Gellert, John Gregory, Jonas Lie, Paul Manship, Eugene Speicher, William Zorach.

Staff of Exhibition: Holger Cahill, director; Donald J. Bear, assistant director; Elizabeth Litchfield, assistant director; Margaret Jarden, registrar.

Catalogue Committee: Mildred Constantine, Edward T. Buxton, Charles E. Dancey, Frederick T. Fisher and Bernard Myers.



After the Storm: WILLIAM C. McNULTY (New York; Etching)



Springtime in Salem: SAMUEL CHAMBERLAIN (Mass.; Etching)



Fiesta: HOWARD COOK (Connecticut; Etching)



Blossom: MITCHELL FIELDS



Mother and Child: DORIS CAESAR



Young Girl: M. RATZEN

Sculpture Today

THOUGH contemporary American sculpture abounds through the grounds of the World's Fair—on buildings, in courts, plazas, avenues, etc.—the visitor to the Contemporary Arts Building will see even more American sculpture as part of the great art exhibition.

In contrast to the work displayed on the grounds, the sculpture in this show represents the less pretentious, smaller, oftentimes more endearing, work of the studio. The 280 pieces were selected by a jury of nine well known American sculptors: Gaetano Cecere, Cornelia Chapin, Robert Cronbach, John Gregory, Paul

Hina Rapa: HARRY ROSIN

Manship, Louis Slobodkin, Adolph A. Weinman, Warren Wheelock and William Zorach. The works are placed with judicious economy throughout the painting galleries and with somewhat crowded liberality in the large rear sculpture hall.

When he is not working on a piece that is destined for a definite landscape location or related to a particular piece of architecture, the American sculptor is often given to a kindly humor. In the show at the Contemporary Arts Building such works as Lydia Herrick Hodge's wood frog, *A Champion Takes the Sun*; Eugenie Gershoy's painted dextrine piece, *Ill-Fated Toreador*; and R. Phillips Sanderson's redwood *Beer Drinker* provide moments of levity.

American sculptors can range, nevertheless,

Prodigal Son: HEINZ WARNEKE

through the deepest of compassionate feelings, the highest of heroic moments, the most sensitive of tender beauty. Probably no version of the *Prodigal Son* in years of sculpture in any country is filled with more choking human emotion than that of Heinz Warneke's granite piece. Few works have ever shown the dignity of the Negro race as does Maurice Glickman's bronze *Negro Mother and Child*. Warren Wheelock's sunny interpretation of *Walt Whitman* is as cheerful and joyous as a Whitman song.

John Hovannes' fluid nude figure *Vigilance*; Grace Turnbull's rugged, yet sensitive *Seated* [Please turn to page 63]

Elemental Man: MALVINA HOFFMAN



Critics Bless and Damn the Fair's Contemporary American Exhibition

Edward Alden Jewell
(*New York Times*)

Jewell, after careful deliberation, had "enthusiasm for the exhibition as a stimulating whole," despite the "far too cumbersome" machinery set up for selection and the grave handicap caused by "the not negligible group of first-rate artists" who refused to enter:

"The prevailing air of freshness, linked so often with exceptional vitality, should be stressed. Discounting all that this show may lack, the experience remains a source of deep gratification.

"Whole new vistas of American art seem opening before us here. If some of the work has been encountered many times in the past, or but reiterates traits with which we have been long familiar, much of it, on the other hand, brings us in contact with hitherto unglimped galvanizing forces. The show has, in the truest sense, a nation-wide flavor. It is indicative, besides, of changing trends, just as, again and again, it more than hints at the gathering strength of young and eager talents that must be taken into account. Though sometimes crude as yet in the speech of brush or of the sculptor's tools, they cannot be ignored. One thing more than anything else, I think, the exhibition proves: that American art is in a healthy, a growing, not a stagnant, state."

Henry McBride
(*New York Sun*)

Too many "youthful and inexperienced views on social questions" and too many "hopelessly undistinguished works" by "merely promising pupils" — this was McBride's dissenting verdict:

"There are so many hopelessly undistinguished works in the rooms that the visitor is promptly put into the mood of indifference even to the good ones. It is a very good thing, of course, to look hopefully upon the aspirations of new artists, but the World's Fair seems scarcely the place for experimenters. It is an occasion when America is on test, whether we know it or not, and the world wishes to know our approved artists and not the merely promising pupils.

"Part of the sad atmosphere of the exhibition is generated by the youthful and inexperienced views on social questions that are put forward, and it is truly astonishing to see how few of these artists testify to their delight in the benefits of this country, a country which has done more for labor and made laborers more comfortable than any other nation of which there is record.

"The conclusion is inevitable that these pessimists are not speaking out of their own experiences, but have been listening to agitators who prey upon the half-educated."

Emily Genauer
(*New York World-Telegram*)

The democratic principle "is best in art, as it is in everything else"—this was the very satisfying reaction of Miss Genauer, recalling earlier doubts and the fight the artists themselves waged for the exhibition.

The show "doesn't look like any particular school of artists. It doesn't strongly resemble the conservatives or the modernists. It doesn't have that French flavor which has characterized contemporary American art for so long. It isn't beautiful in the accepted sense of the word at all. It looks like America itself, its broad prairies, its teeming cities, its pleasant valleys, its dust bowls, its slums. And it is beautiful as life itself, even in its

grimmer aspects, where 'beauty' lies in intense vitality."

Miss Genauer found the show preponderantly modern, and noted that "artists all over the country are working in the idiom of the modernists, resorting to stylistic intensification, brilliant structural rather than local color, and an architectural order interpreting and depicting nature, not imitating it . . . The public will be astonished at the high-level of competence and craftsmanship displayed by artists in every part of the country, and the critics at the vast number of completely new names . . . The unsatisfactory works are so few comparatively, that one may well overlook them."

Jerome Klein
(*New York Post*)

The whole enterprise merits "a decidedly favorable verdict," because it "has a markedly liberal character" without the "slightest evidence of discrimination against any artistic tendency or viewpoint as such"—this, in brief, was the conclusion drawn by Klein:

"I think it can be safely said that no art exhibition in the history of this country has engaged the initiative of such broad strata among the working members of the crafts as this show has.

"Artists with big reputations have won places in considerable numbers. Few artists of unquestionable standing have been rejected . . . I do not hold that the show bristles with masterpieces. But I do maintain that any visitor should find at least 10 per cent of the work of vital interest to him, and with a show of this size, that assures him a good run for his money."

Carlyle Burrows
(*New York Herald Tribune*)

"It is a thoroughly stimulating show of the nation's art productions," concluded Burrows, but without an abundance of enthusiasm:

"This is the exhibition . . . about which reports of inexcusable omissions had been filtering through the art world, clouding final preparations—so that early visitors were prepared, if not for a debacle, at least for something far less satisfactory than the display turned out to be.

"While actually it is not a complete representation of all the best contemporary American painting and sculpture, it is none the less typical of much of the work being done today by a great many artists of different schools of thought, working and anxiously awaiting such opportunities as the World's Fair display furnishes them. It is important to these artists to be represented in the World of Tomorrow, just as the prospect of being represented was important to the many whose works were omitted. There is no work, for example, by Brackman, or Lucioni, or Philipp—three artists of as great ability as dozens of others who were chosen."

Elizabeth McCausland
(*Springfield Union & Republican*)

"Among the bastard statues and murals seen on all sides" and at the price of "penetrating past Covey's brass cut-outs," Miss McCausland found an exhibition she could write about "with sincere pleasure" — nay, outright jubilation:

"Powerful economic interests no doubt will attack the exhibition; for we should remember that the art world has its economic interests also, its 'properties' in the names

and prestige of established artists. Against this kind of criticism we may set the fact that for the first time in history American artists have had their say in a democratic and popular way. The standard of choice involved is not the standard of the academicians, nor the pure, cultivated taste of one man (no matter how exquisite and elegant his sensibilities) but the common denominator of the ideas, standards and hopes of thousands of American painters, sculptors and printmakers. A very different thing, indeed, and quite new in culture history."

Particularly pleased was Miss McCausland with the artists who "are not dreaming of impossible or even allegorical worlds. They are dealing with the world of their age, with the reality which will either deluge them or which they will control. This trend in contemporary art is much feared by some people. The presence in the world of unemployment, bad housing, underpaid workers, war, disease and death is not a pleasant fact to contemplate . . . He who most consciously faces the problem and seeks to solve it will suffer least from disillusionment."

Howard Devree
(*Magazine of Art*)

"Largely disappointing," was the verdict of Howard Devree, who found the elaborate jury system extremely fallible and pulled no punches in condemning the "many curious omissions, rejections and inclusions." Devree could not understand the inclusion of students and the absence of such prominent artists as Brackman, Bruce, Nichols, du Bois, Wood, Palmer, Marin, O'Keeffe, Sloan, de Creef, Waugh, Lucile Blanch, Etnier, Aronson, Taubes, Shulkin, Rosenthal, Ryerson, Nordfeldt, Lucioni, Myers, James Chapin, Corbino, Seyffert, Chatterton.

Devree left his readers with no doubt of how he felt about artistic "winnowing on a national scale," and left them with this devastating conclusion:

"Somehow I am reminded of one of Hunecker's last diatribes against the Independents, in which he hammered home his dictum that art was not democratic in the sense in which he understood the Independents meant the word—that it was aristocratic rather, and always individual. My daily rounds of the galleries remind me of it frequently and the present show in its hugeness reminds me anew that too many of the painters who exhibit publicly should think twice before losing their amateur standing. What if 25,000 pianists should compete to give recitals at the World's Fair and about 1,000 of them should realize their desire? Democracy in government has turned out to be a system of checks and balances. And democracy in art? A member of the New York jury said to me sadly the other day: 'We have achieved a mean—a dead level.' A chastening epitaph on a democratic effort."

A. Z. Kruse
(*Brooklyn Daily Eagle*)

Kruse kept score as if he were at a baseball game and his decision was that American art had batted out an impressive victory: "In my catalogue, I placed a question mark after each picture in the catalogue I considered immature; there were 55. I placed an exclamation point alongside all titles of paintings which I doubted were good enough to be regarded as representatively American; we counted 135. So that, out of a total of 1,214 items, the percentage of good work is really surprisingly high."



Driven Away: EUGENE HIGGINS (New York; Oil)



Snow at Haver's: DANIEL GARBER (Penna.; Oil)



Red Moore, Hunter: EUGENE SPEICHER (New York; Oil)

Polperro Harbor: JONAS LIE (New York; Oil)



Inner Harbor, Rockport: ALDRO T. HIBBARD (Mass.; Oil)

Madonna and Child: HARRY WATROUS





The Hungry: O. LOUIS GUGLIELMI (N. Y.; Oil)



Fascism: FRANCIS CRISS (New York; Oil)



John's Tavern: SAUL LEVINE (New York; Oil)



*Reading from Left to Right: RAPHAEL SOYER
The People*: ARNOLD BLANCH (New York; Oil)



These Painters & Sculptors Passed the Jury

PAINTINGS

Gertrude Abercrombie, *Late Summer Landscape*; Kenneth M. Adams, *Ernesta*; Lawrence Adams, *Chicago at Night*; Leonard J. Ahneman, *Bowl of Fruit*; Dewey Albinson, *Music in the Harbor*; Ivan LeLorraine Albright, *The Lineman*; Rikka Angel, *Dancing in the Open*; Alexis Arapoff, *Flowers*; Edmund Archer, *Organdy Collar*; Elise Armitage, *Out of Space*; Victor Arnautoff, *Motion*; Revington Arthur, *South Liberty General Store*; John H. Astin, *White Roosters*; Thomas Attardi, *Around the Corner*; William Auerbach-Levy, *Self Portrait with Model*; Frances Avery, *Riverside Extension*.

James F. Banks, *The Spectre*; Matthew Barnes, *Marshland*; Claye Barr, *Basin Street Blues*; Clay Bartlett, *Roman Forum*; Richard Bassett, *Essex Village*; Alice Batchelder, *The Green Fish House*; Gifford Beal, *The Circus Tent*; Helen Louise Beccard, *Sleep*; James Beckwith, *Drying Nets*; New Haven Harbor; Jeanne Begien, *Lime Slag*; Ross Berman, *My Room*; Rainey Bennett, *Farm Fields*; Thomas Hart Benton, *Conversation*; Bernece Berkman, *Refugio*; Saul Berman, *Sewerage Construction*; Oscar E. Berninghaus, *Pueblo Indian Woman of Taos*; Virginia Berresford, *Panama Canal*; Joseph Biel, *Along the River*; Fred Bliesel, *Winter Morning*; Henry Billings, *Landscape as Texture*; J. Jules Billington, *Hollywood Tradition*; E. J. Bird, *Takie Five*; Isabel Bishop, *Head*; Emil Bisttram, *Comrade Raefelita*; Arnold Blanch, *The People*; Albert Bloch, *Shrouded Figures*; Ernest L. Blumeneschin, *Red Symphony*; Mary Greene Blumeneschin, *Accra Legend*; Rosina Boardman, *Constance*; Aaron Bohrod, *Wharf in Ludington*; Cameron Booth, *Iron Mine*; Henry Albert Botkin, *Along the Shore*; Louis Bouche, *Dirty Dick's, Nassau*; Charles T. Bowling, *Winter, Little Mexico*; Rexford Brandt, *On the Road to San Jacinto*; Gladys Brannigan, *Silence*; Samuel Brecher, *Deserted Landing*; Raymond Breinin, *One Morning*; Judson Briggs, *Quijorna, Spain*; D. Putnam Brinley, *Trunk Peddler*; Design No. 1, *Connecticut Scenes*; Carl Broemel, *Spring in Full Tide*; Manuel Bromberg, *Serenade*; Alexander Brook, *Tragic Muse*; Don Brown, *Song and Dance*; Douglas Brown, *Mexico City*; Robert Brown, *Sunday Morning*; Byron Browne, *Forms on Black Space*; Louis Bunce, *Stag Party*; Charles Burchfield, *Black Iron*; Paul Burlin, *Soda Jerker*; David Burliuk, *Evening in New England*; William Burns, *Dereits*; Nathaniel C. Burwash, *Head*; Peter Buss, *Organization*; Leonard C. Butler, *Calm of Evening*; Jerry Bywaters, *Sharecropper*.

Paul Cadmus, *Ilse Bischoff*; Harrison Cady, *In the Great Smokies*; Michele A. Cafarelli, *Winter, Teaneck*; James Calder, *Olivia*; Burton Callicott, *The Gleaners*; Robert Camp, *Ocala Landscape*; Vina Canales, *Landscape*; Vincent R. Campanella, *Junker*; Robert Cole Caples, *Cloud Woman*; Arthur Carles, *Episode of the Mantis*; John F. Carlson, *March Thaw*; John Carroll, *Tumblers*; Clarence Holbrook Carter, *Where Gods Have Touched*; Rachel H. Cartledge, *Lou Tide*; Page Cary, *Wholesale Market*; Giorgio Cavallo, *The Chair*; Francis Chapin, *White Sito*; Charles Chapman, *Pass to the Valley*; Edward Chavez, *Colt*; Nicolai Cikovsky, *Charlotte from Virginia*; Joe W. Clancy, *Good Old Winter*; Paul Lewis Clemens, *Clubhouse Fight*; Gifford Cochran, *North Road*; Dorothy M. Cosgwell, *Not Wanted*; Francis P. Colburn, *Fire on Main Street*; Laura Alexander Coleman, *Burnt Plantation House*; Esther Blanchard Colver, *Last Snows of Winter*; Marvin Cone, *Davis' Dummy*; Fred E. Conway, *Cape Cod*; Sarah Cowan, *Little Rose*; Russell Cowles, *Farmer and the Raincloud*; Ralston Crawford, *Ship and Sailors*; Francis Criss, *Fascism*; Adelyne S. Cross, *C.I.O. at Inland Steel*; Beatrice Cumming, *Red Brick and Tree Stump*; John Steuart Curry, *Parade to War*; Stefano Cusumano, *Bathers*; Carl Gordon Cutler, *Portrait of Charles Cutler*.

Gustaf Dalstrom, *City Buildings*; Andrew Das-

burg, *Lamy, New Mexico*; A. Mark Datz, *East of the Hudson*; McHarg Davenport, *The Street*; Randall Davey, *Unsaddling Paddock*; Hialeah; Lew E. Davis, *Copper Camp—Spring*; Stuart Davis, *Gloucester Harbor*; Horace Day, *Beaufort*; Julio deDiego, *Spanish Landscape*; John DeGroot, *Old Mansion*; Adolf Dehn, *Florida Symphony*; Walt Dehner, *Puerto Rico: Morning*; Marie Delleney, *Houses*; Provincetown; John S. deMartelly, *No More Moving*; Joseph DeMartini, *Rockport Quarry*; Victor DeWilde, *The Mailman*; William Dickerson, *Early Spring*; Helen Dickson, *Hay Stacks*; Frank DiGiola, *At the People's Theatre*; Edward Dingle, *Mississippi Kites*; Harry Dix, *Near San Francisco*; Lamar Dodd, *Copperhill*; Isami Dol, *Kawai Mountains*; Louis Donato, *Landscape*; Thomas Donnelly, *February Thaw*; Otto Dozier, *Desert Landscape*; G. Griffin Driscoll, *Ohio Flood*; Calvin E. Dunn, *Gravel Tower*; Briggs Dyer, *Street Corner*.

Raymond J. Eastwood, *Old Telegraph Station*; Louis Eilehnius, *Campfire*; Richard Ellery, *Lobster Shack*; Irma Engel, *Potted Flowers*; Harold English, *Payage*; Henry Ensel, *Lodging House*; Ethel Evans, *Recurring Termination*; Philip Evergood, *My Forebears Were Pioneers*; Pauline Everett, *Barn Yard*.

Jerry Farnsworth, *Rest After Work*; Laurance B. Field, *Petrified Forest*; Ernest Fiene, *Night Shift*, *Albuquerque*; Marjorie Finch, *Still Life*; Gertrude Fiske, *The Major*; Kelly Fitzpatrick, *Reining Pottery*; Joseph A. Fleck, *Guitarists*; Constance Forsythe, *Westcliffe, Colorado*; Karl Fortess, *Many Yesterdays*; Sydney Fossum, *Bureau of Relief*; Charles C. Foster, *From the Cupola*; Hans Foy, *Landscape*; Maurice Freedman, *Palisades to New York*; Martin Friedman, *Pastoral*; H. Louis Freund, *Arkansas Barley Field*; Fritz Fuglister, *Mathematics*; Elizabeth Fuller, *Study in White*; Joseph Funk, *Street Mid-West Town*.

Wanda Gag, *Ceiling*, *Paramount Theatre*; Ben Galas, *The End of the Road*; Martin Gambee, *At the Grave of the Navajo*; Emil Ganso, *Winter Morning*; James B. Gant, *Kansas Pastoral*; Daniel Garber, *Snow at Haver's*; Leonard Garfinkle, *North from Barcelona*; Oronzo Gasparo, *By the East River*; Robert F. Gates, *Ranch House*; William A. Gaw, *Rhododendrons*; E. Bart Gerald, *Hot Country Still Life*; Howard Gibbs, *Celia's Shack*; James I. Gilbert, *The Cellist*; Priscilla A. Gilmore, *Still Life*; William H. Glivier, *Exodus*; Raphael Gleitsman, *The White Dam*; Lloyd Goff, *Storm Hits Long Island*; Anne Goldthwaite, *Two Little Girls*; Glenn Golton, *My Old Home*; Boyer Gonzales, Jr., *Still Life*; Xavier Gonzalez, *The Christ of Montanes*; Gertrude Goodrich, *Diminishing Returns*; Adolf Gottlieb, *Relics of the Southwest*; Harry Gottlieb, *An Industrial Landscape*; William C. Grauer, *Stars Over Mexico*; Morris Graves, *Wolf of Rome*; Ralph Gray, *Workers on the Bog*; Florence T. Green, *Elizabeth Daub*; Balcomb Greene, *Composition*; Simon Greene, *Landscape No. 1*; Reginald L. Grooms, *Amish: The Bridegroom Toss*; William Gropper, *Last Cow*; George Grosz, *The Tramp*; Henry Grub, *Picnic at Alley Pond*; O. Louis Guglielmi, *The Hungry*; Lena Gurr, *Heavy Snowfall*; Phillip Guston, *The City Slum*; James Guy, *The Camouflage Man in a Landscape*; Irving Guyer, *Midnight at Mosholu Parkway*; Robert Gwathmey, *Hitch Hiker*.

Marston Hamlin, *Contrapuntal Railroad Tracks*; Einar Hansen, *Night Tones*; Richard Clarke Hare, *New York Lumber Camp*; Alexandrina Harris, *Canadian Old Woman*; Lawren Harris, *Composition No. 10*; Abraham Harrington, *Barn Party*; Charles Harsanyi, *Ridgewood in Winter*; Marsden Hartley, *Ghosts of the Forest*; Rosella Hartman, *Deer Grazing*; Maithe Hasselriis, *Karen*; Clement Haupers, *Nocturne*; Cecil Head, *Buildings in Winter*; Zoltan Hecht, *City Island*; Charles L. Heinz, *Old Hollow Tree*; Peter Helck, *Steam, Smoke and Snow*; Riva Helfond, *Stripping*; John E. Heilker, *Hill Ruin*; William Hesthal, *Transfigured*.

Marine Disaster: Ross MOFFETT (Mass.; Oil)



32

WORLD'S FAIR SPECIAL NUMBER

Night; Aldro T. Hibbard, *Inner Harbor*; Eugene Higgins, *Driven Away*; Howard L. Hildebrandt, *Girl in White*; David Hill, *Bay Branch-Still Life*; George S. Hill, *Building the Tamiami Trail*; Sumu Hirota, *Hamlet by a Pond*; Joe Hirsh, *Two Men*; Stefan Hirsch, *Wash Day*; Jean Hogan, *Opinions per Quart*; Alexandre Hogue, *Drought Stricken Area*; Carl Robert Holtz, *White Form*; Emil Holzhauser, *Village Street, January*; Charles Hopkinson, *President Hopkins of Dartmouth*; Edward Hopper, *House at Dusk*; Earl Hoshall, *Brooklyn Edison Company*; Loretta Howard, *The Greenhouse*; Isabella Howland, *Suzanne*; Maria Hull, *Sharecropper*; Vernon Hunter, *Panhandle Town*; Frederic S. Hynd, *Boy with Model Airplane*.

B. Inverarity, *North Pacific Farms*, *Haida*; Everett Gee Jackson, *Hopi Indian Kachinas*; Lillian Jacobs, *Saturday*; Oscar B. Jacobson, *Factory Scene in June*; Richard Jansen, *Factory Scene*; Sylvester Jerry, *Workers*; Joseph W. Jicha, *Ancient Port Royal, Jamaica*; Edward Johnson, *Rainy Day*; Jeanne Payne Johnson, *Martin with Tennis Racquet*; Albertus E. Jones, *Approaching Storm*; J. Pope Jones, *Maymont Across the River*; Joe Jones, *Negro Boy*; Marion Junkin, *Crucifixion*.

William F. Kaeser, *Rubber Plant*; Henry Kallem, *Prisoners*; Morris Kantor, *Reverie*; Bernard Karfiol, *Repose on a Balcony*; Leon Karp, *Portrait of My Wife*; Waldo Kaufer, *Self-Portrait*; Henry G. Keller, *The Horse Barn*; Leon Kelly, *Still Life*; Walt Killam, *Widow Hill's House*; Edmund Kinzinger, *Mexican Girl on Porch*; Dwight Kirsch, *Island Hilltop*; Eleonora Kissel, *Winter Landscape, New Mexico*; Michael Klein, *December Snow*; Georgina Klitgaard, *In the Winter Sun*; Kari Knaths, *Duck Decoy*; Gina Knee, *Landscape Abstraction in Blue*; Frederic Knight, *Coal Country*; Eve Kottigen, *Catskill Farm*; John Kreefting, *The Village*; Leon Kroll, *Road From the Cove*; Walter Kublitz, *State Street*; Yasuo Kuniyoshi, *Accordion and Horse*; Murry Kusano, *Autumn Landscape*.

Lucien Labaudt, *Shampoo at Moss Beach*; Richard Lahey, *Summertime in Maine*; Chet La More, *Rag Factory*; Harry Lane, *Arrival*; Omer Lassonde, *Samoa Life*; Sidney Laufman, *Ploved Field*; James Lechay, *New York Street Scene*; Myron Lechay, *Balconies*; Doris Lee, *Holiday*; Dorothy Sherman Leech, *Horses in the Wind*; Hilton Leech, *Coke Ovens*; William L'Engle, *Cement Workers*; William Lester, *The Three Crosses*; Hayley Lever, *Watermelon*; Julian Levi, *Shrimps Scour on Barnegat Bay*; Jack Levine, *Night Scene*; Saul Levine, *John's Tavern*; Martha Levy, *Landscape*; Edmund Lewandowski, *Pride of Algoma*; Tom E. Lewis, *Last of the Victorians*; Jonas Lie, *Polperro Harbor*; Charles Locke, *The Tug*; Frank London, *Stuffed Birds*; Frank W. Long, *Burnt Out*; Marion Long, *It Rained that Night*; Lydia Longacre, *Winfield Scott Clime*; Carlos Lopez, *Boy on a Horse*; Amy Lorimer, *Fall Day*; Detroit; William S. Lougheed, *In Quest of Truth*; Sanford Low, *Martha's Vineyard*; Margaret Lowengrub, *Sunday in the Park*; Amalia Ludwig, *Composition*; Bill Lumpkins, *Form Synthesis*; Dan Lutz, *Cracking Plant*; Gladys Marie Lux, *Good Fair*; Hayes Lyons, *Mount Evans*.

Frinda Macadam, *Alabama Rose*; Wright S. Macdonald, *Still Life No. 2, 1939*; Norman MacLeish, *Second Baptist Church*; A. S. MacLeod, *Two Fishermen*; Henry Jay MacMillan, *Windy Morning*; Ethel Magafan, *Laurence Massacre*; Gus Mager, *Indian Summer*; Peppino Mangravite, *Young Couple Reading*; Giorgi Manuilov, *New England Autumn*; De Hirsch Margules, *Lower Fifth Avenue*; Herman Maril, *Sunday at the Dock*; George Marinco, *Orpheus in Agony*; Bendix Mark, *Mine Workers*; Reginald Marsh, *Coney Island Beach No. 3*; Caroline Martin, *Grapes and Bottles*; Fletcher Martin, *Judith Reading*; Robert Martin, *Mining Town*; Antonio P. Martino, *Tower Street, Manayunk*; Karl Mattern, *All Seamed Up*; Henry Mattson, *Evening Sea*; Frank Mechau, *Long Horns*; Joseph P. Meert, *Evening in Autumn*; Karl Metzler, *Two Houses*; Barse Miller, *Migrant Americans*; Kenneth Hayes Miller, *Evening Arrangements*; Clarence Millet, *Saturday Night, New Orleans*; Edward Millman, *Prairie Travelers*; Elizabeth Mills, *Claustrophobia*; Harry Mintz, *Spring in Dundee*; Bruce Mitchell, *Mid-Day, Minnesota*; Ross Moffett, *Marine Disaster*; Olga Mohr, *Still Life*; Frank Moltenauer, *Turtle Hunters in the Everglades*; L. A. D. Montgomery, *Girl in Landscape*; Tom J. Moore, *Saturday Night Dance*; Hermon More, *Shutts Farm*; Frank Morgereth, *Clinton and Boston Street*; Eugene Morley, *Jersey Landscape*; Dudley Morris, *Sunday Afternoon*; George L. K. Morris, *Composition*; Donald Mundt, *Chicago, 1939*; Leo Murphy, *Landscape*; M. Lois Murphy, *Brooklyn Bridge*; Faith C. Murray, *Edisto Road*; J. Murry, *Death of Paul Gauguin*; Jerome Myers, *City Playground*.

Helene McAuslan, *Landscape in the Black Hills*; L. McBroom, *Guitar Player*; Henry McCarter, *Honey Brook*; Florence McClung, *Lancaster Valley*; David McCosh, *Veneta, Oregon*; John McCrady, *Ain't It a Shame*; Henry Lee McFee, *Sleeping Black Girl*; Bruce McKain, *From a Hilltop*; Jack McMillen, *Three Sentinels*; George J. McNeil, *Composition with Red Forms Dominant*.

Jackson Lee Nesbitt, *Open Hearth Door*; Woldemar Neufeld, *Uprooted*; Dale Nichols, *Big City News*; Perry Nichols, *Flood Stage*; Jane Ninas, *Cemetery*; Paul Ninas, *Women from a Distant Parish*; Ben Norris, *Mountain, Oahu*.

Elizabeth Olds, *Amateur Night*; John O'Neill, *The Goat Ranch*; Nathan Ornoff, *Ida's Hat*; Cathal B. O'Toole, *Conglomeration*.

John L. Pappas, *Detroit Institute of Arts*; Phil Paradise, *Indian Threshers*; Paul Parker,

The Art Digest

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Hunting Season; Tibor Pataky, *Swineherd*; Elsie Dodge Pattie, *Elinor Norton*; Elizabeth Okie Paxton, *Flowers and Spools*; Gordon F. Peers, *Pilgrim Heights*; Waldo Peirce, *Breakfast in the Barn*; Harley Perkins, *Newbury Street, Boston*; Van Dearing Perrine, *Woodland Pool*; Peter Pezzati, *Loading Bananas*; Marjorie Phillips, *Open Road*; George Pickens, *After the Storm*; Hobson Pittman, *Nine P.M.*; C. Pollock, *Sharecropper*; Henry Varnum Poor, *Ruth*; Henry Rankin Poor, *Plowing of the Ephrata Brethren*; George Post, *San Francisco Bay*; Constantine Pougialis, *Ballerina*; James Donald Prendergast, *American Ruin*; Esther Pressoir, *Signal House*; Gregorio Prestopino, *The Days Work*; Stuart Purser, *River Bridge*; Arnold Pyle, *Bucking Snow*.

Harold Rabinowitz, *Wash Day*; George Ramey, *Old Brewster*; Ellen Emmet Rand, *Hon. Donald Ticknor Warner*; Sherman H. Raveson, *Back Alley, Bethlehem, Pa.*; E. W. Redfield, *The Village*; Doel Reed, *Oklahoma Night*; Anton Refregier, *Accident in the Air*; Daniel Rhodes, *Men on a Truck*; Louis Ribak, *Bootleg Coal Mine*; Constance C. Richardson, *Bennington Monument*; M. Antoinette Ritter, *Sand Dunes*; H. O. Robertson, *Cotton in February*; Louis B. Robins, *Landscape*; Fritz Rockwell, *Main Street, Putney, Vermont*; Charles B. Rogers, *Poetic Mood*; Paul Rohland, *Western Town*; Umberto Romano, *American Progress*; Charles Rosen, *The Robert A. Snyder*; Samuel Rosenberg, *Fruit and Logan Street*; Edward Rosenfeld, *Tailor Shop*; Arnold Boston, *Nightfall*; Troy Ruddick, *Young Corn*; Arthur Runquist, *Pensioned*; Robert K. Ryland, *School Yard at 8:30*.

Paul Sample, *Spring Song*; Birger Sandzen, *Farm in Kansas*; Michael Sarisky, *Chieiros and Achilles*; Sarkis Sarkisian, *Student*; Ernest W. Scanes, *Sunday at the River*; Louis Schanker, *Musical Composition*; Katherine Schmidt, *Almeda's Daughter*; Henry E. Schnakenberg, *Fertile Valley*; Joseph C. Schork, *Melting Snow*; Georges Schreiber, *Going Home*; Manfred Schwartz, *Cafeteria Dinners*; William S. Schwartz, *Dancing the Blues Away*; Aimée Schwieg, *President's Fireside Chat*; Zoltan Sepeshy, *Morning Chore*; Daniel Serra, *Mail*; Alfred Sessler, *Debris*; Frederick Shane, *Coon Hunter*; Charles Sheeler, *Americana*; Millard Sheets, *California*; Nan Sheets, *Church at Taos, New Mexico*; Helen Harvey Shotwell, *Onions and Peotter*; Morris Shulman, *Flood*; Maxwell Simpson, *Head with Flowers*; Gerrit V. Sinclair, *Spring in Wisconsin*; Burr Singer, *Tar Worker*; Clyde Singer, *East River*; William Earl Singer, *Man with a Pick*; Mitchell Siporin, *The Refugees*; Z. Sissly, *Bouquet*; A. Katherine Skeele, *Eagle Dance*; Jean Paul Slusser, *Still Life*; Joseph Solman, *Street Scene*; Olga Sorenson, *Self Portrait*; Raphael Soyer, *Reading from Left to Right*; Elisabeth Spalding, *New Road to the Hogback, Colorado*; Ethel Spears, *Fourth of July*; Walt Spack, *Nude*; Thelma G. Speed, *South Jamaica*; Eugene Speicher, *Red Moore, Hunter*; Francis Speight, *An Afternoon in May*; Niles Spencer, *Blast Furnaces*; Oakley A. Spangler, *Afternoon*; Everett Spruce, *The Hawk*; Joseph Stella, *Song of Barbedos*; Algot Stenberg, *Derelects*; Maurice Sterne, *Girl in Open Doorway*; Will Henry Stevens, *Painting No. 1*; Marion Stewart, *Choeur*; Rolf Stoll, *The Ruined Monastery*; Walter Stuenpfing, Jr., *The Ruined Mill*.

Agnes Tait, *Olive Grove, Mallorca*; Artemis Tavshanian, *Mary Edmonds*; Elizabeth Terrell, *Farm Country*; E. Oscar Thalinger, *Hillside Farm*; Byron Thomas, *Pastime*; *Bowling Alley*; John E. Thompson, *Briscoe's Barn*; Alexander Tillotson, *Quiet Morning*; Mark Tobey, *Sunday Afternoon*; Margaret Tomkins, *Wooded House*; Eugene Trentham, *Landscape with Farmhouse*; Ernest S. Trubach, *Exodus*; Allen Tucker, *House and Wind*; James Turnbull, *Chain Gang*; Yvonne Twining, *Waterfront*; Carroll Tyson, *Inland Maine*.

Elinor Ulman, *Windsor Mill Farm*.
Evelyn Van Norman, *Reading Boy*; Dorothy Varian, *Rye Harvest*; Joseph Vavak, *Gathering*



Winter Morning: EMIL GANSO (New York; Oil)

Wood; Anthony Velonis, *L. Station, Interior*; M. P. Ventres, *"A" Mountain, Tucson*; Robert Von Neumann, *Mackerel Fishing*; Philip Von Saltza, *Skating in Maine*; Joseph P. Vorst, *Madonna of the Tiff Miners*. Muriel Walcott, *The Last Mile*; Ernest Walker, *Steam Shovel Tracks*; Stuart Walker, *Composition No. 57*; Abraham Walkowitz, *Bathers*; Everett Warner, *Snow and Steam*; Franklin Watkins, *Springtime*; Harry Watrous, *Madonna and Child*; Jean Watson, *Quarry Pool at Pigeon Cove*; Max Weber, *Seeking Work*; Roswell Weidner, *The County Fair*; Carol Weinstock, *Glocester Coal Dock*; Eugenia Weisz, *Self Portrait*; Mabel R. Welch, *Melinda*; Paul Weller, *Uprooted*; Francis Robert White, *Subway Sleeper*; Owen S. White, *Sound Asleep*; Henriette S. Whiteside, *The Harbor at Treboul*; John Whorf, *Northeast House*; Jack Wilbott, *Indian Boys with Pony*; Frank N. Wilcox, *Desert Dusk*; Gladys Wiles, *The Dolls of Southold Town*; B. Stewart Williams, *Down East*; Fred Ballard Williams, *In the Great Smokies*; Iona Willoughby, *Child's First Night in the Country*; Sol Wilson, *The East Wind*; Morton G. Winslow, *Grey Trees*; Julius Woeltz, *Roof*; Karl Wolfe, *Somnolent Afternoon*; Hamilton Wolf, *Annunciation*; Meyer Wolfe, *Vermont Ruin*; Tyrus Wong, *T. K. Li*; Hale Woodruff, *Little Boy*; Robert Strong Woodward, *New England Impression*; Harold Holmes Wrenn, *Landscapes*.

John Xerxes, *Painting*. Edmund Yaghjian, *Night in Manhattan*; George Yater, *Truro Hills*. Santos Zingale, *Potato Pickers*; N. Zirolli, *Farmhouse*; Marguerite Zorach, *Christmas Mail, Maine*; Jacques Zucker, *Still Life, Flowers*.

SCULPTURES

Jean Abels, *Orange Blossom*; Herbert Adams, *Carter Glass*; Drusilla Albert, *Apprehensive Horse*; Enrique Alferez, *Clayre Barr*; Frederick Warren Allen, *Head Study*; Edmund Amateis, *Three Bears*; Lewis Anderson, *Fish*; Hillis Arnold, *Medical Care*; Lili Auer, *Garden Figure*; Dorothy Austin, *Head Scissors*. George Baker, *Ram's Head*; Saul Baizerman,

Lovers; Theodore Cotillo Barbarossa, *Young Mother*; Patrocino Barela, *Life*; Richmond Barthé, *The Mother*; Ambroise Battaini, *Head*; Sol A. Bauer, *Slav Dancer*; Chester Beach, *Surf*; Enid Bell, *Mother and Child*; Ahron Ben-Shmuel, *Boyz*; Stuart Benson, *Lucretia*; Ramon Bermudez, *Mother and Child*; S. F. Bilotti, *Suzanne*; Isidor Binswanger, *Portrait of Harry B. Hirsch*; Robert Ernest Blair, *Thusnelda*; Alexander Blazy, *Tarrier Dance*; Simone B. Boas, *Woman*; Beonne Boronda, *Fawn*; Eleanor Boudin, *Voodoo Priestess*; Anne Bretzfelder, *Seated Figure*; Robert Bros, *Senility*; Ann M. Brown, *Acrobat*; Sonia Gordon Brown, *Seated Figure*; Marion Buchan, *Young Girl*; Mary Byrd, *Rabbits*.

Doris Caesar, *Mother and Child*; William H. Calfee, *Cylindrical Fountain*; Harold Cash, *Marttha*; Samuel Cashwan, *Adam*; Albino Cavallito, *Suzanne*; Gaetano Cecere, *Garden Figure*; Glen Chamberlain, *Head of A Young Man*; Cornelius Van A. Chapin, *Giant Frog*; Paul Chidlers, *Palpist*; B. Aristide Cianfarani, *Rendezvous*; Alvan Clark, *Indian Woman*; Joseph Coletti, *Woman*; William G. Congdon, *May*; Marie Craig, *Autumn*; Ruth Cravath, *Head*; Margaret French Cresson, *Courtney Baylor*; Robert Cronbach, *The Crippled Sailor*.

Peter Dalton, *Josephine*; John Daniels, *Adam*; Robert Davidson, *Bird Girl*; Richard Davis, *Simon*; Jean de Marco, *Peasant Woman*; Adio di Bicardi, *The Eternal Questioning*; Franz Denghausen, *Giovanni Castano*; Jose Ruiz de Rivera, *Life*; Anthony Di Bona, *Portrait of Thomas Allen*; Lu Duble, *Voodoo God of the Dead*.

Edris Eckhardt, *Earth*; Ulric A. Ellerhusen, *The Oregon Pioneer*; Franc Epping, *Mother and Child*; Wharton Esherick, *Spring Beauty*.

Avard Fairbanks, *Nebula*; Clara Fasano, *Reclining Figure*; Beatrice Fenton, *Torso*; Duncan Ferguson, *Benediction*; Mitchell Fields, *Blossom*; Paul Fine, *Hunting Cat*; Hyman Filter, *Leah, Garden Figure*; Gladys Caldwell Fisher, *Burro*; John B. Flanagan, *Head*; Joseph Fleri, *Souer*; Marshall Fredericks, *Torso of a Dancer*; Hy Freilicher, *Refugee*; Erwin F. Frey, *Isolt*; Harriet W. Frishmuth, *Reflections*; Karoly Filup, *Shooting Stars*.

Merrell Gaze, *Woman of Taos*; Arnold Geissbuhler, *Figure*; Eugenie Gershoy, *Ill-Fated Toreador*; George Girolami, *Joan of Arc*; Anna Glenny, *The Jeunesse*; Enrico Glicenstein, *Player*; Maurice Glickman, *Negro Mother and Child*; Vincent Glinsky, *Peace*; Frances B. Godwin, *Mare and Foal*; Aaron J. Goodelman, *Sarah*; Angela Gregory, *Portrait of Jack Sparling*; John Gregory, *Orpheus*; Dorothea Greenbaum, *David*; Chaim Gross, *Black Figure*; Isidore Grossman, *Negro Boy*; Ernest Guteman, *American Scene in Metal*.

Helen Haas, *Col. Theodore Roosevelt*; Raoul Hague, *Head*; Mildred Welsh Hammond, *Mother and Child*; Walker Hancock, *Diver*; Minna Harkavy, *New England Woman*; Julian H. Harris, *Negro Head*; Herbert Haseltine, *Les Revenants*; Alonso Hauser, *Pauline*; Milton Hebdal, *Boy at a Machine*; Lydia Herrick Hodge, *A Champion Takes the Sun*; Malvina Hoffman, *Elemental Man*; Wilmer Hoffman, *Head of Hindu Woman*; Donal Hord, *La Cubana*; Milton Horn, *Portrait of the Artist's Mother*; John Hovannes, *Vigilance*; Cecil Howard, *Nude*; Robert B. Howard, *Hawk*; Anna Hyatt Huntington, *The Centaur Cheiron*; Paul Hyun, *Portrait of Lucy*.

Lewis Iselin, *Norse Sea Goddess*. Caroline Risque Janis, *St. Francis*; Josephine Jenkins, *Portrait of the Artist's Father*; C. Paul Jennewein, *Coral*; Jean Johanson, *Pensive Moment*; Sargent Johnson, *Negro Woman*; Sylvia Shaw Judson, *Young Woman*; Leonard D. Jungwirth, *Crap Shooters*.

Margaret Brassler Kane, *Harlem Dancer*; Zena Kavin, *Head*; Nathaniel Kaz, *Nude*; Peter Keep, *Sharecropper, Woman*; J. Wallace Kelly, *A.D.H.*; Adaline Kent, *Carita*; Maxwell Kimball, *Garden*

[Please turn to page 64]

Shultis Farm: HERMON MORE (New York; Oil)



1st June, 1939

WORLD'S FAIR SPECIAL NUMBER

33



Wedding Dance: PIETER BRUEGHEL
Lent by Detroit Institute of Arts



Grace Before Meat: JEAN CHARDIN
Lent by the Louvre, Paris

Art of Yesterday in Magnificent Old Master Display at World's Fair

ON FLUSHING'S MEADOWS, where engineers have reared in steel and concrete prophetic visions to form the "World of Tomorrow," America's role in that future world is dramatically emphasized. Even in the realm of historic art—born and grown to maturity through centuries of European cultural progression—America is advancing to an increasingly important position. The huge exhibition of old masters, consisting of 500 works valued at \$30,000,000 and scheduled for exhibition in the Masterpieces of Art Building at the Fair, is made up largely of loans from American private and public collections, attesting to this country's admission to the charmed circle of collector nations.

The exhibition, when it opens its doors, will represent the world of yesterday in the "World of Tomorrow." Furnishing an artistic base not only for the art of today but also for future art and culture, the Masterpieces of Art lay a broad foundation, extending from the 13th to the 19th centuries, on which rests today's many-faceted art. Its exhibits, assembled from sources as far away as Australia, mesh chronologically and build up an exciting panorama of seven centuries of time. A colorful, vibrant entity, they recreate the shift of political dominance from one country to another, following it from the birth of the Renaissance in Italy to the commercial and political rise of the Netherlands and Spain, from Britain's surging climb to power to the peak France achieved in the 19th century. As always, art grew out of those political and commercial ebbs and tides, reflecting accurately the drift and halt of taste, and mirroring the concentration of talent in certain countries, with the attendant swelling of artistic production to volumes overflowing natural boundaries and spilling over into adjacent lands.

Operating as a concession at the World's Fair, the old master show owes its existence to a group of collectors and art officials who, under the leadership of Dr. Alexander Hamilton Rice, formed Art Associates, Inc. Active with Dr. Rice in negotiating loans were Charles R. Henschel, president of M. Knoedler & Co.; Dr. W. R. Valentiner, director of the Detroit Institute of Art; Louis S. Levy,

Dr. Alfred Frankfurter and Perry Rathbone.

Chronologically, one of the earliest exhibits is a dyptych by Duccio, loaned by Robert Lehman of New York, which takes Western painting back to its fountain head, whence it sprung from Byzantine art, an admixture of Eastern linear pattern and Western emotionalism. Companion pieces in point of time are Maitland Griggs' *St. John the Evangelist* by Simone Martini; Harvard's *Crucifixion* by Ambrogio Lorenzetti; another *Crucifixion* by Bernardo Daddi, loaned by Mrs. Dan Fellows Platt; and two works by the same artist, loaned by Frank C. Smith, Jr.

Next comes a choice selection of works from Italy's 15th century, numbering among them examples by the period's greatest names. Uccello's profile portrait of Michiele Olivieri (lent by John D. Rockefeller, Jr.), three Fra Angelicos (two from Edsel Ford and one from Percy S. Straus), a Filippo Lippi *Madonna and Child* (lent by Alfred J. Fisher), and panels by Piero della Francesca, Benozzo Gozzoli, Crivelli, Botticelli, Piero di Cosimo and Pisanello, to name but a few.

The exhibition's stage revolves to treasures from the north—from Flanders where the

magic of the Van Eycks brought the oil medium into being. Holding the center spot light here is Jan Van Eyck's *Madonna and Child*, a small panel valued at \$250,000 by the National Gallery of Victoria, Melbourne, whence it travelled half way around the globe to become that museum's first loan to America. From the Rockefeller collection came Roger van der Weyden's *Portrait of a Lady*, from the Harkness collection, Gerard David's *Annunciation*, and from other collections, representative works by Memling, Patinir, Breughel, Bosch, Campin, Mabuse (from Governor Lehman's residence), and Petrus Christus. Dutch and German painting of the early period is generously represented, with one of the features being six panels by Holbein, whose travels carried Renaissance ideals northward and into England.

The show returns to Italy and picks up such 15th century masters as Mantegna, whose *Judith with Head of Holofernes* was lent by Joseph E. Widener; the Bellinis; Filippino Lippi, whose *Portrait of the Artist and Patron* was lent by Senator and Mrs. Simon Guggenheim; Perugino and Signorelli. The 16th century opens with Raphael's *Prince*

St. Catherine and Martyrdom Scenes JACOPO DEL COSENTINO
(13th Century Florentine. Lent by W. R. Hearst)





Linen Cupboard: PIETER DE HOOCH
Lent by Rijksmuseum, Amsterdam

Giovanni dei Medici (one of 32 important loans from the Bache collection) and a supporting cast of works by Luini, Boltraffio, Francia, Moroni, Bronzino, and Pontormo. Leadership then shifts to Venice, where Giorgione, Titian, Tintoretto, Cima, Carpaccio and Veronese reflected the glory their republic had won in the commercial world during preceding decades. Latter day Venice is seen in the works of Guardi, Canaletto and Tiepolo.

The 17th century in France produced the elaborate and courtly personages depicted in the portraits of Rigaud, Largilliere and Mignard, and landscape painters whose ap-

proaches varied from the forthright naturalness of the Le Nains to the more elaborate sea scenes of Claude Lorrain and the classical vistas of Poussin. The same century saw in Spain a flourishing art that stemmed from a culture built upon 200 years of empire building—El Greco, Velasquez, Zurbaran, Murillo and Ribera.

This luxuriant culmination of Spain's culture found a counter-part in that of the Netherlands, which had, concurrently with Spain, grown wealthy in commerce and had subsequently produced a culture which expressed itself in the rich canvases of Rembrandt, Hals, Van Dyck, Hobbema, Ruys-

dael, Cuyp and their contemporaries all of whom find a place among the Masterpieces of Art exhibition. One of the special attractions of this group is Jan Vermeer's *Milkmaid*, one of six canvases which form the first American loan ever made by the Rijksmuseum of Amsterdam. *The Milkmaid* is valued at nearly \$1,000 per square inch.

From England have come, through American collectors, important canvases by Gainsborough, Lawrence, Reynolds, Romney and Raeburn. Hogarth's famous *The Graham Children* comes as the first American loan from London's National Gallery, which received it as a gift from the late Lord Duveen.

Lord Duveen

LORD DUVEEN OF MILLBANK, senior head of Duveen Brothers, Inc., who started with his father's art business in England in 1887 and became the most spectacular art dealer of modern times, died in Claridge's Hotel, London, May 25, at the age of 69. He is survived by Lady Duveen, the former Elsie Salaman of New York, and their daughter, Mrs. Bryan Hartopp Burns of London.

Elevated successively to knighthood, baronetcy and peerage of the realm by his native England in recognition of his services and his generosity to the English museums, Lord Duveen engineered during his career some of the greatest art sales of all time. His activities were international in scope, reaching from clandestine deals with Soviet Russia for the pictures in the Hermitage to the spectacular sale of Gainsborough's *Blue Boy* to Henry E. Huntington.

With a flair for E. Phillips Oppenheim intrigue and adventure and an intuition for old master art that was unrivaled, Lord Duveen's opinion about pictures took on during his lifetime a fantastic authority which he exercised with relish. A shrug of the Duveen shoulder often involved the fortunes of half million dollar art deals and his brief, seemingly casual remarks brought on several litigations, which generally ended in settlements out of court. The only suit he lost in court was when he pleaded guilty to a U. S. Customs charge.

Joseph Duveen was born in Hull, Yorkshire,

in 1869, the eldest son of Sir Joseph Joel Duveen, and was educated at Brighton College. The elder Duveen was descended, according to the New York Times "from a Duveen who was an army contractor to the King of Saxony, but who was ruined by the refusal of Napoleon to acknowledge the debts of the

LORD DUVEEN (1869-1939)



Saxon forces." Born a Dutch Jew, Sir Joseph Joel Duveen settled in Hull to open an antique business specializing in tapestries and Oriental porcelains. With his brother Henry he opened a New York branch in 1877, two years before establishing a London branch.

Lord Duveen began as a 'runner' for his father's business, scouting and buying works of art. The business soon developed on a large scale and when the younger Duveen was only 31 he broke an all time record by purchasing Hopper's *Lady Louise Manners* for \$70,250, the highest price paid at that time for a picture at auction. Six years later he purchased the entire Hainauer collection in Paris for two and one-half million, and, the following year, he purchased the Kann collection for five million.

With this series of coups behind him, Duveen became a world-renowned figure. He came to New York in 1922 and again plunged into the news by acquiring for the late Henry E. Huntington the *Blue Boy* at a fabulous price. The post-war boom in America found Duveen firmly established internationally to take his role as croupier in the international shifting of fortunes and pictures, and, marshalling all his flair for Oppenheim drama, showmanship, and business instinct, he figured in one spectacular deal after another, purchasing and selling Italian paintings at increasingly astonishing prices. He was instrumental in building a number of the greatest of the American old master collections, including those of Andrew W. Mellon, Jules [Please turn to page 63]



*Louis XIII Room at the French Pavilion,
Containing Portrait of Unknown Lady by Georges de la Tour*



*Princess Henriette: NATIER
Lent by P. Calleux to French Pavilion*

Foreign Pavilions Contain Great International Display of Art

THAT PHASE of French life which cannot be gainsaid—French good taste—is the phase which the French Government has decided to stress in its pavilion at the New York World's Fair. The result is a concentrated display of art and taste.

Eleven rooms, each representing the taste of an historic period, have been set up representing French arts and crafts over a period of 500 years. The boudoir in which Marie Antoinette received the news that she was to become the bride of the Dauphin of France has been sent intact from the Jansen collection. A full length portrait of *Napoleon in his Coronation Robes* by Ingres is another feature. The works, most of them installed in the different period rooms, have been lent from many French museums including the Louvre.

Following are a few of the highlights in the 11 rooms:

Gothic Room: An 11th century Ile de France wood statue of a *Virgin and Child* (reproduced), and two 15th century portraits, one by Jean Fouquet of *Louis XI*.

Henry IV Room: Elaborate carved wood paneling early 12th century from the house of Marion de Fresne; portraits of *Cardinals Richelieu and Mazarin* by Philippe de Champaigne; portrait of *Rene Descartes* by Sebastian Bourdon.

Louis XIII Room: Outstanding portrait of an *Unknown Lady* (in candle light) by Georges de la Tour; several beautifully bound books; Matthieu Le Nain and Robert Nanteuil pictures.

Louis XIV Room: Portraits of *Margaret Dangeau*, by Rigaud, the *Grand Dauphin* (Louis XV) by Largilliere, *Henry de la Tour* by Charles Le Brun; busts of *Michel Le Tellier* by Coysevox, and *J. F. Moreau* by J. L. Lemoyne.

Regency Room: Bust of *The Regent* (Philippe d'Orléans) by Lemoyne; portrait of *Mme. Sophie* by Nattier.

Louis XV Room: Busts of *Voltaire* and *Diderot* by Houdon (lent by the Louvre);

portrait of *Princess Henriette* by Nattier. Marie Antoinette Room: where Marie (in Vienna) received news of her nuptials; contains her portrait by Vigée Le Brun and a portrait of *Louis XVI* by Duplessis.

Clodion Boudoir, with woodwork and paneling from Hotel de Hoqueville in Rouen: ceiling ornaments attributed to Clodion.

Hubert Robert Gallery: Four large panels by Robert representing classic scenes and the Palace of Versailles.

Napoleonic Room: Reproduction of a ballroom by Mansard containing considerable Napoleon memorabilia.

Nineteenth Century Room: Group of 19th century masters: Rodin (his famous *Balzac*),

Virgin and Child, Late 11th Century
Lent by Jean A. Seligmann & Cie.

Cotoni, Courbet, Cézanne, Monet, Pissarro, Renoir, Degas, Sisley, Lautrec, Delacroix. Other displays of foreign art in the respective foreign pavilions at the Fair rival collectively the great concentrated exhibitions, and comprise a staggering list of art shows in themselves. Here is a partial list of them as compiled by the *New York Times*:

Australia—Large murals showing Australian countryside, by Douglas Annand and others. Belgium—Five tapestries, 20 by 17 feet representing old and modern Belgium. Brazil—Forty paintings and sculptures by leading Brazilian artists. Chile—Works by Augustin Abarca, Hector Banderas, Roberto Humerez, Luis Strozzi, Armando Lira and Jose Caracci. Finland—Paintings and sculptures by outstanding Finnish artists. Greece—Several original sculptures of the classical period, an El Greco painting and a few paintings and sculptures by living Greek artists. Iceland—Sculptures by Einar Jonsson, best known Icelandic sculptor, and Asmundur Sveinsson; paintings by Johannes Kjarval, Jon Stefansson, Asgrimur Jonsson, Gunnlaugur Blöndal, Scheving and Jon Thorleifsson. Ireland—Two statues, one 10 feet tall of a warrior symbolizing Ireland's power of resistance in defense of national individuality, and the other, 15 feet tall, of "Cuchulainn," mightiest of Irish heroes of antiquity. Two huge murals dealing with historical links between Ireland and U. S. Italy—About 100 canvases by contemporary Italian painters. Japan—Twenty contemporary paintings by leading Japanese artists. Art objects. Netherlands—Modern Dutch art. The East India division will show sculptures and the relation between ancient and modern art as found among the natives. Ancient wood and stone sculpture from Bali and other islands. New Zealand—Maori art, wood carvings. Peru—A statue in black granite, "Torso de India," by Espinoza Caceda, will be a feature. Paintings by Lazo and Montero, old Peruvian masters, works by contemporary artists. Poland—Fifty-six large canvases and twenty-seven sculptures, all by contemporary artists. Paintings by St. Luke's Fraternity, each canvas done jointly by the eleven members. Miniature paintings, woodcuts and folk art. Rumania—Collection of seventy paintings, representing great Rumanian artists; fifteen sculptures, revealing various trends in contemporary Rumanian sculpture. Works by Constantin Brancusi. Spain—Five frescoes by Luis Quintanilla. Switzerland—Paintings selected from Swiss museums, including a number of works by living artists, representative of Swiss modern art. Union of Soviet Socialist Republics—Contemporary Soviet painting and sculpture, many by young painters and executed especially for the Fair. Bas-relief panels, large panoramas painted by collectives of painters.





*Composition: I. TEODORESCU-SION (Rumania)
The Balkans, like America, Feel French Influence*



*Girl with Sunflowers: ILO IVANOVICH (Russia)
Soviets, like Hitler, Have "Purged" Modernism*

Rapprochement of Art and Business Seen in I. B. M. Exhibit at Fair

BUSINESS MEN, who, in the main, have little more than a raised eyebrow for all that is banded under the heading of "art," will discover in the International Business Machines Corporation's display at the Fair enough to keep their eyebrows raised, but at a different angle. There they will come upon a great variety of ingenious mechanical devices poised in a wide circle of paintings. The machines' smart metallic chatter seems not at all incongruous with the long band of canvases that, besides defining the limits of the exhibit, set a tone of internationalism and echo the international character of the sponsor. Art and business, the visiting executives will find, do meet, and on terms mutually advantageous.

The exhibition, titled "Contemporary Art in 79 Countries," is particularly important in that it will bring many a business man for the first time face to face not only with art—but also with the realization that art is as vital an expression of the temperament of a people as is any business or technological development, and that art as a medium of international exchange may well serve business, which by its very nature constantly seeks an international level. And in addition, the show demonstrates that art, through the steady advancement of industrial design, is ever playing a more active role in determining the very shape of technology's machines.

The show, conceived by Thomas J. Watson, president of International Business Machines Corporation, was carried out with the help of art authorities in the represented countries and with the guidance of two American experts, George Blumenthal, president of the Metropolitan Museum, and Erwin S. Barrie, director of the Grand Central Galleries. Each country sent in one exhibit.

England and the Empire nations are seen in canvases restrained, unemotional and singularly British; the Latin nations, in fiery, impetuous compositions; the northern countries, in sturdy, rugged and vigorous works; Oriental countries, in delicate, decorative panels deeply rooted in ancient traditions.

The routes of artistic trade winds are also charted by the exhibits. For example, there is in Antonio Soares' *Portugal, My Country* more

than a little of the El Greco influence that has emanated from Toledo for centuries; and in the works from the British Empire it is evident that, in the matter of art at least, the mother country's dominance is definite. France has given direction to much of the 20th century's art, and this, in the International show, has turned eastward and lent its cast to I. Teodorescu-Sion's *Composition* (Rumania).

Henry McBride of the *Sun* divided the show as a whole into works in which aesthetic value was primary, and works in which patriotic fervor transcended purely artistic considerations. He wrote:

"There is such a thing as 'art for art's sake,' which has nothing to do with national pride or national showmanship and generally emphasizes the artist's craftsmanship above his patriotism. This is most often a product of oldish countries where people have seen so much of painting that they have got to be more interested in the way a thing is done than in the thing itself. In new communities, where there is enormous pleasure in seeing the

chaos of the land being reduced to order, there is not apt to be much enthusiasm for such 'fol-de-rol' as 'art for art's sake,' and the citizens prefer seeing the commendable facts put into the picture without too many distracting flourishes on the part of the artist."

"Personally," McBride reflected, "I incline more toward the first school than the second, since I do feel that even a lugubrious fact if beautifully presented does more honor to the country that produces it than an optimistic fact presented in a dull manner."

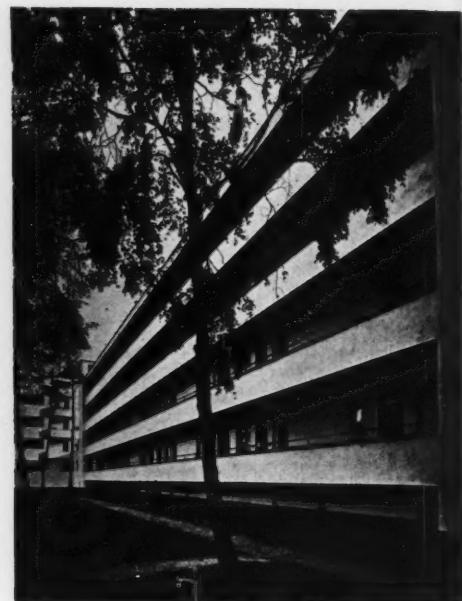
After thus explaining his approach to the show, the *Sun* critic compiled a list of 12 paintings which, for him, deserve to be included among the 10 prize winners which will later be chosen. Containing exhibits which were also mentioned by other critics, McBride's evaluation and order of merit follows:

(1) *Gadames*, by Michele Cascella, of Libya; a landscape with a gracious painting quality and a commendably nervous touch; (2) *Pottery Seller*, by Hipolito de Cavigiedes of Spain; not so gracious, perhaps, but with something of the ruggedness one meets in Spanish life; (3) *Rustic Scene*, by Carmelo de Arzadun of Uruguay, well painted in an honest, unpretending fashion; (4) *Swabian Peasant*, by Ernst F. W. Roegge; able, intellectualized painting; (5) *The Village Tavern*, by Luong-Xuan-Nhi of French Indo-China; poetic and faithful to Oriental feeling; (6) *Spring Day*, by Sigurd Swane of Denmark; (7) *Fishermen's Houses*, by Finn Davidsen of Norway; (8) *March Snow*, by Marc A. Fortin of Canada; (9) *Evening, Rakai Gorge*, by Archibald Frank Nicoll of New Zealand; (10) *Iona Sound*, by J. Maclauchlan Milne of Scotland; (11) *On Lake Geneva*, by Henri Fehr of Switzerland, and (12) *Picture of Rural Love*, by Luis Alberto Acuna of Colombia."

The International Business Machine's exhibition, which will carry its message of international co-operation during the entire span of the Fair, hangs in the Business Systems and Insurance Building in the shadow of the Fair's theme structures, the huge Perisphere and the soaring, pointed Trylon. Visitors can spend several profitable hours tracing racial and artistic trends, and taking issue with McBride.



Scene from "The New York Hat" with Mary Pickford. Produced by Biograph in 1912 from Scenario by Anita Loos. "Art in Our Time"



Siemensstadt Housing Development, Berlin, 1930: WALTER GROPIUS. "Art in Our Time"

New York's Second World's Fair—Art Displays on Manhattan Island

THE FOCAL POINT of art activity in the United States is, for several reasons, New York City.

The national—some even see it as the international—market for art is in New York. Its galleries, clustering along 57th Street, north and south on Madison and Fifth Avenue, and along the fringe of Greenwich Village, deal with 95% of the old master and contemporary paintings and sculptures sold in this country. Here also come the treasures of Europe seeking liquidation.

The nation's greatest museum, the Metropolitan, is in New York, and is only one of several, such as the Whitney, the Brooklyn, the Modern, Frick Collection, the Morgan Library, and many others which alone would make any city important nationally—these are all located in New York.

The largest group of artists resident in one locality are New Yorkers, just as the largest group of European artists are residents of Paris. And though in recent years the development of regionalism in American art has tended to reduce this concentration, the metropolis is still overwhelmingly an artist's home. Many of its newcomers are European artists of international repute, driven by the search for individual liberty to the new world.

These facts, coupled with the occasion of the New York World's Fair which has spurred the city's art establishments, museums, and associations into an unprecedented activity, makes the city itself a world bazaar of art that is a summer treasure trove.

* * *

Art in Our Time

WHAT HAVE BEEN the important happenings in art within the span of the present generation?

The Museum of Modern Art, which is devoted to recording such happenings, has its own answer to the question in the form of a comprehensive exhibition installed for the summer in its new two-million-dollar functional building. The huge show, accompanied by a thick, \$1, illustrated catalogue, contains paintings, sculpture, prints, photographs, industrial objects, architectural renderings, early

films and other objects. It is entitled "Art in Our Time."

Art, in the 20th century, has undergone possibly one of the greatest changes in its entire history. The old hierarchy that separated painting and sculpture as fine art from everything else as commercial art has started to vanish. The old ideals of classicism, fostered by such men as Bouguereau barely exist today after the onslaught of modernism. New art forms have arisen, and old ones disappeared. Taste has gone all around the clock.

The Modern Museum charts these happenings with individual objects, arranged in 14 different categories, and containing some of the most important art works of recent times.

Opening with a group of 24 American folk art paintings and sculptures loaned by Mrs. John D. Rockefeller, Jr., the first category illustrates a change in art taste. A half century ago these works—primitive and child-like watercolors, weathervanes and wood tavern signs—would never have been allowed in an art exhibition. But the coming of modernism, opened the connoisseur's eyes to their intrinsic aesthetic worth.

Second in the exhibition is a group of paintings by a trio of deceased American artists who, since their deaths, have been elevated to the position of America's greatest masters: Ryder, Homer and Eakins. Following these, the museum shows paintings by two other deceased American masters, John LaFarge who is now hailed less for his religious murals than for his rare American landscapes, and William Harnett, recently re-discovered, and recognized as a master who anticipated modern art. Then follow the three American artists—expatriates all—who a generation ago were accorded the top position: Whistler, Sargent and Cassatt.

With these few points charted, the show next swings into the turmoil of European modernism. It opens with a group of Renoir paintings, including the famous *Luncheon of the Boating Party*, and follows with the greatest of the modernists and the one who most profoundly influenced America: Paul Cézanne. Among the eight Cézannes are the famous *Card Players*, lent by Stephen Clark, the

museum's own *Pine and Rocks*, and the *Old Woman With a Rosary*, last seen in this country at the 1913 Armory Show.

Cézanne sounded the trumpet of modernism. Gauguin, Seurat, Van Gogh, Lautrec, Redon, and others thereupon set out in as many different directions to explore its limits. These and four other 19th century modernists are represented with paintings, many of which are considered among the artists' most important works: Gauguin's *Spirit of the Dead Watching*, Seurat's *The Side Show* (and studies of his other great works, *La Grande Jatte* and *The Models*), Van Gogh's *Woman from Arles*, and the Rousseau *Sleeping Gypsy*.

By the turn of the century, art was gripped in modernism. With the discoveries of impressionism and post impressionism behind them, the artists of Europe and America launched on an endeavor to exploit their individualism. In France, the scene is immediately dominated by the Spaniard Picasso and with dizzying rapidity art dives into a series of isms, beginning with Cubism and winding up with surrealism. At the two poles are the most famous paintings of each movement: Picasso's *Women of Avignon*, the first cubist painting, and Dalí's *Persistence of Memory*.

French painting, however, produced a number of men of individual talent who fall less easily into a school and dominating this group is Matisse, represented by, among other works, his famous panel, *The Dance*. There are, also, oils by Dufy, Derain, Balthus, Modigliani, Utrillo, Rouault, Soutine, Kokoschka, and a group of Americans: Sterne, Davies, Maurice Prendergast, Marin, Weber, Eilshemius, Karfiol, Brook, McFee, Speicher (his *Katharine Cornell*), Kuhn (*Apples in the Hay*), Franklin C. Watkins, and Nils Spencer.

The rise of the American scene school of painters in the United States was a movement which appears to have had growing significance. First and foremost among the paintings in the present display in this category is Grant Wood's famous *Daughters of the Revolution*, which before D.A.R. protests was titled *Daughters of the American Revolution*. Earlier, than this is George Bellows' *Forty Two Kids* and John Sloan's *Pigeons*. Other

artists included in the rather scant section are Benton, Sheeler, Hopper, Marsh, Blumenschein, Cadmus, Hogue, and Fletcher Martin.

American watercolors are accorded a section of their own because "without undue patriotic prejudice, it may be said that probably no foreign 20th century school can bring together such a galaxy of watercolorists as Prendergast and Hart, Marin and Demuth, Burchfield and the recent welcome newcomer, George Grosz." Each is represented.

The print section, while distinguished in itself, largely echoes the work of the same painters and movements. The sculpture division mingles work by artists of many countries: Despiau, Lehmbruck, Barlach, Kolbe, Lachaise, Epstein, Moore, Baizerman, Zorach, Gross, Warneke, Laurent, Robus, Nakian, Wheelock, Walters, Calder and Noguchi.

Painting and sculpture are by no means the most important sections of the show and with a refreshing disdain for the erstwhile aristocracy of these arts the show swings smoothly into departments of art, often ignored by museums of Fine Arts.

"The youngest and the most popular of the arts," the catalogue calls the motion picture film, and out of the museum's growing film archives a whole group of movies are being shown daily that trace the history of the art. Edwin S. Porter's *Great Train Robbery*, Mary Pickford in the *New York Hat*, Griffith's *The Birth of a Nation*, *The Big Parade*, *Anna Christie* and more than 60 other pictures, silent and talkies, from several countries trace the growth of this phenomenal art form as they flicker down the screen in the museum's lush auditorium.

In still photography, the work of Edward Weston, Walker Evans, Bernice Abbott, Ansel Adams and others are included. In industrial design, the museum shows the development of tubular furniture; in architecture the story is carried from the pioneering work of European and American architects in the fields of single and multiple dwelling houses.

The show is remarkably stimulating and contains so many of the important creations of the 20th century that it should not be missed. There is no attempt to integrate all the different works one to another so that the show would be a clear pattern of a solved cross-word puzzle. That task is left to the spectator, but he should be forewarned. It is the riddle of life itself.

Girl Washing Her Hair: HUGO ROBUS (1933, Plaster)
Lent by the Artist to "Art in Our Time" Exhibition at Modern Museum



Sleeping Gypsy: ROUSSEAU (1897). Lent by Mme. E. Ruckstahle-Siegwart, to "Art in Our Time" Exhibition at the Modern Museum

Our Popular Art

"LAWN SCULPTURE, toys, weathervanes, firebacks, stoves, chalkware, Valentines, prints, woodcarvings, decorative pictures, coin banks, cigar store Indians, decoys"—sounds like calling off the wares in the old general store of a few generations ago.

It could have been the inventory of a rural store at one time but today it is a list of objects in an exhibition of "Popular Art In America" on view this summer at the Brooklyn Museum.

The interest in folk art has grown tremendously in the past few years and in line with the movement, the Brooklyn Museum has gathered from many sources, most of them private collections, a representative selection of this phase of America's art heritage for the World's Fair visitor to view.

In the catalogue introduction, John M. Graham defines the two connotations that are given to the phrase "popular art." It implies an art practiced by the many as opposed to the few and, hence, by further implication, an art of the relatively unskilled majority. It further means an art which, regardless of producer, was intended to appeal to the great

majority of people. However, the term popular art is still loosely used.

Popular art of the 18th and 19th centuries in America generally refers to those objects featured in the present Brooklyn display: fractur paintings from Pennsylvania, samplers, grandma's quilts, fire companies' equipment, figureheads, decoys, home-made pottery, etc. The aesthetic quality of these objects has found recognition with the discoveries of modern art, and many of the paintings or sculptures in the show have been compared to works by such modernists as Matisse, Derain, etc., or with the art tradition reaching back to the ancient Persian, Chinese, Greek arts.

At first glance, the carved wood horse lent by Mrs. Paul Moore could easily be taken for an example of T'ang dynasty Chinese sculpture. But it is some unknown 19th century Yankee.

Art of New England

The art of New England may be surveyed comprehensively this summer by motoring art lovers with time enough to visit a half dozen or so museums. Here is a list of special summer shows:

Contemporary New England watercolors at the Addison Gallery (Andover); art from private New England collections at the Boston Museum; contemporary New England oils at the Boston Institute of Modern Art; New England genre at the Fogg Museum (Cambridge); New England silversmiths at the Yale Gallery (New Haven); New England Architecture at the Lyman Allyn Museum (New London); early New England printmakers at the Worcester Museum; and Rhode Island architecture, 1650-1939, at the Rhode Island School of Design (Providence).

The Harding Collection

The J. Horace Harding collection of old master paintings, sculptures, tapestries, furniture and other art objects will be open to the public through the summer at 654 Madison Avenue, New York, from 9:30 to 5 daily except Saturdays and Sundays.

Bache Collection Closed

With a large block of its old master paintings on view at the Masterpieces of Art exhibition at the World's Fair, the Bache Collection, New York, has been closed for the summer. It will reopen late in the fall.





Taking the Count: THOMAS EAKINS, N.A.
Lent by Yale Gallery of Fine Arts



Portrait of My Wife. GEORGE ELMER BROWNE, N.A.
Lent by the Artist

National Academy, Vital Link in American Art, Reviews Its History

AN IMPORTANT LINK in the chain of New York's current art shows is the National Academy's Special Exhibition, on view at the Fine Arts Building, 215 West 57th Street, until July 25th. One of a series of the exhibitions that constitute a comprehensive picture of American art, the Academy show, chronologically, slips into gear with the 1616-1916 survey presented by the Metropolitan Museum, runs concurrently for a span of years, and then carries over, linking the older exhibit to the contemporary art show featured at the Fair.

The Academy's retrospective exhibition also serves to bring to the fore exhibits by American masters who, though their work is the foundation upon which much of contemporary art is built, find no representation on the Fair grounds.

The show, which, in effect, turns a powerful light on the achievements of past and present members and on the important roles played by them in the development of American art, is a survey which begins in 1826 when founder Samuel F. B. Morse became the institution's first president. The father of modern lightning-speed communication, Morse's activities in art and in science early brought honor to the Academy, which now pays him homage by displaying not only a canvas by him, but also duplicates of his first two telegraphic instruments. Morse's friend Daguerre, who was an Honorary Member of the Academy and who opened up the field of photography, also figures in the historical end of the current show. Another early member now honored for his world-wide fame is the naturalist, conservationist and bird artist, John J. Audubon, whose works now set auction records.

In the architecture gallery are photographs of the buildings designed by academicians, including the National Capitol (Charles Bulfinch), the Lincoln Memorial (Henry Bacon), the U.S. Supreme Court (Cass Gilbert—Academy president from 1926 to 1933), and the beautifully proportioned and highly efficient

Nebraska State Capitol (Bertram G. Goodhue).

The sculpture gallery is almost a syllabus of sculptural history in America during the last century. Here are historic pieces, including John Q. A. Ward's model for the large statue of Washington that stands before the U. S. Subtreasury in Wall Street; Paul W. Bartlett's model for the full size Lafayette that now stands in Versailles, France, a gift from America to the nation that sired an important revolutionary hero; a replica of Augustus Saint-Gaudens' plaque of Robert Louis Stevenson which is in Edinburg, Scotland; a specimen of the John Rogers groups

that, through their tremendous popularity, did much to bring sculpture into the American home. From today is Ulric H. Ellerhusen's *Oregon Pioneer*.

The display of graphic art picks up plates by important etchers of past generations—Edwin Austin Abbey, Timothy Cole, J. Alden Weir—continues with works by big names of the past decade—George Bellows, John Singer Sargent, Childe Hassam, Joseph Pennell—and brings the show to the contemporary scene with the work of such present-day printmakers as Frank W. Benson, John E. Costigan, John Steuart Curry, Kerr Eby, Arthur Heintzelman, Eugene Higgins, Reginald Marsh, Stow

Approaching Storm: ANDREW WINTER, N.A. Lent by the Artist





Oregon Pioneer: ULRIC H. ELLERHUSEN, N.A.

Wengenroth, and others of equal proficiency and repute.

The painting section is rich in the names that have through recent decades grown bright with the halos that signify enshrinement in the hall of masters. In this category are sun-flooded and infinitely peaceful landscapes by Inness; a luminous green *Moonlight* by Blakelock; a fresh, vivid portrait by Sully; a delicately tonal *The Pool* by Wyant; several deeply lustrous still lifes by Emil

Carlsen; several sensitively wrought Ryders; vibrant seascapes by Homer; a masterfully realistic racing shell subject by Eakins, and his large *Taking the Count*; and George Bellows' *Catherine Rosen* which adorned the DIGEST's last cover.

Abbey, Thayer, Duveneck, and Sargent afford a transition into canvases by contemporary academicians, with whose work the Academy show meshes with the Fair display, several artists being represented in both ex-

hibitions. Ivan Olinsky's *Ruth*, Andrew Winter's *Approaching Storm*, George Elmer Browne's *Portrait of My Wife*, Eugene Speicher's *Babette*, Ogden Pleissner's *Ghost Town*, Van Soelen's *Sabbath*, John Folinsbee's *Raritan Canal*, and *Adirondack Road* by Jonas Lie (progressive president of the Academy), are some of today's canvases that have won critical comment, and attest the continued active role of the venerable Academy in helping to give direction to 20th century art.



Ruth: IVAN G. OLINSKY, N.A.

Who Did What?

SOMETHING went wrong with the nationwide "Fine Prints for Mass Production" exhibition which was to be held at the Brooklyn Museum this summer under the joint sponsorship of the museum and the United American Printmakers which is affiliated with the United American Artists which, in turn, is affiliated with the C. I. O.

The first hitch happened when the New York papers discovered that the only artists barred from the open show were those on the Federal Art Project who were not members of the union. This restriction was lifted after it was publicized. Then the museum cancelled the show. Then came conflicting statements from the two erstwhile sponsors:

Said Laurence P. Roberts, director of the Brooklyn Museum, "A majority of the printmakers jury was of the opinion that the number of prints suitable for exhibition was too small to form a representative and convincing display. The jury's considered judgment was that to attempt an exhibition under those conditions might be harmful rather than useful in acquainting the public with the new methods of mass production of prints."

Answered the union: "Contrary to the statement of the Brooklyn Museum, the jury did not at any time recommend the cancellation of the exhibition." Attached to this statement was a second one, signed by four of the seven

jurors: Ruth Green Harris, Lynd Ward, Max Weber, and Hyman Warsager. Said these four: "The jury did not vote to cancel this exhibition."

The Morgan Library

The Morgan Library, which contains more riches per square foot than probably any other building in America, has been thrown open to the public for the duration of the Fair and may be seen without the customary procedure of applying for a ticket. Some of the finest items from the library's fabulous collection have been placed on special exhibition.

Illuminated manuscripts of the middle ages, rare books and bindings from the days of the earliest presses, precious tapestries, world-renowned paintings, great pieces of statuary, fine prints and old master drawings, in short, some of the cream of the artistic production of Europe, is on view in a show that the layman will find as breathless as the specialist.

Whitney To Open in July

The exhibition of 20th century American artists scheduled as the summer feature at the Whitney Museum will not open until early in July. The show, a selection from the museum's permanent collection, is to comprise paintings, sculptures, watercolors and prints.

Frick Collection

The Frick Collection, Manhattan's prize old master museum, located on 5th Avenue at 70th Street, will be open to the public (no permits needed) all summer long, 10 to 5, every day except Mondays, when it is closed, and on Sundays when the hours are 1 to 5.

The Frick Art Reference Library, which adjoins the Frick Collection, will be open to the public all summer from Mondays to Fridays, 10 to 4, and Saturdays 10 to 12. The library is well worth a visit by anyone doing research in the arts. Its forte is a collection of photographs of American portraits to 1850, the most complete in existence. The library is also rich in other branches of art. It is air-conditioned and the Misses Johnson and Daniel, in charge at the main desk, are exceedingly courteous and helpful.

Prints at the Public Library

A record of the development of the American graphic arts, from the first known woodcut (John Foster's portrait of *Richard Mather*) to the prints of contemporary days, forms the World's Fair summer offering of Frank Weitenkampf, curator of prints at the New York Public Library, at Fifth Avenue and 42nd Street. Also on view at the library is its regular permanent collection of early American paintings, a group which is profitable to study after the Metropolitan Museum show.



Daniel Boone Escorting Band of Pioneers: GEORGE C. BINGHAM
Lent by Washington University



Marquis de Lafayette: MORSE
Lent by City of New York

Three Hundred Years of Life in America Charted at Metropolitan

TEN YEARS AGO a tidal wave of nationalist feeling overswept the entire world. It sent peoples and nations scurrying back to their origins and their native traditions.

This sudden return to the indigenous took on varied complexions in different countries, ranging from the violent tragico-ludicrous mouthings of dictators in Europe, to the rise of a fruitful school of painting in the United States. Out of it came, in American art, the "American scene" group.

As the movement gained momentum and more of America's painters turned to the task of recording everyday life around them, it became evident that American scene painting has had a continual, unbroken tradition in the United States from the moment the nation began. With the rediscovery of this fact, the erstwhile giants, Whistler and Sargent, were superseded by less cosmopolitan, more native men: Eakins and Homer. And around these two men the thread of native tradition was repaired.

This thread, unraveled for the first time in any large exhibition in the United States, may now be traced through 300 years of American history in the exhibition installed for

the summer at the Metropolitan Museum. The show, comprising 300 paintings of which more than half have been borrowed from the walls of college libraries, historical societies, private American homes, and public collections, is entitled "Life in America." It is thoroughly "American scene."

There are no studio nudes, no Greek or Roman mythologies, nor are there any romantic fantasies. Each is a factual recording of a person, episode, or scene of actuality in the cavalcade of America. There are no soaring flights of the artistic spirit catapulted from some allegorical meeting of goddesses. But there are flights of spirit springing from more than one realistic view of American life. And there are some paintings devoid of any spiritual quality. But the show is all-American.

The most dramatic phase of the Metropolitan exhibition is the stirring historical narrative it tells. Beginning with the Colonial period of rigid, Georgian life, carrying through the Revolution and the era of patriotism that followed, into the peaceful antebellum interlude of lazy days on plantation and farm, and hazardous days on the frontier, the show suddenly, without warning, plunges into the Civil War—into its smoking midst—and out of it again, to resume the life of settling and expanding a huge continent. It ends on the eve of the World War.

On purely aesthetic grounds, the show has less melodrama and yet more interest. Every painting in it is done in the idiom that speaks directly to an American layman. The works meet on a common ground of style and purpose and the challenge is there to the eye, to select those which speak in terms of great art, from those which murmur for lack of genius.

There are numerous works, already familiar to American art lovers, which stand above the rest purely on the basis of their artistry. Gilbert Stuart's portrait of Mrs. Yates is generally considered his greatest work. Samuel F. B. Morse's *Lafayette* is considered that painter's greatest. From an earlier period, the two portraits of the Gibbs Children by an unknown 17th century artist are among the greatest American primitives. Three family group pictures—Savage's *Washington Family*; Feke's *Isaac Royall Family*; and John Smi-

bert's *Dean Berkeley and His Entourage*—are each monuments in the early American portrait tradition.

John Singleton Copley, the nation's first great portraitist, is amply represented with outstanding works, one of them the *Family of Governor Mifflin*, another the well-loved portrait of Mrs. Thomas Boyleston. Benjamin West's famous *Penn Making the Treaty with the Indians* and Charles Willson Peale's *Washington at Yorktown* are pictures famous for their quality and their associations.

The true American genre painting came later, with the quietude that followed the Revolution. This type of picture which the connoisseur of an earlier generation dismissed with scorn as they talked about the exquisiteness of Whistler, Sargent, or their European contemporaries, is now coming back into favor. A few of them, however, were always revered, and in this group have long been George Caleb Bingham's *Fur Trappers Descending the Missouri*; William Sidney Mount's *Long Island Farmhouses*, and *Coming to the Point*; Eastman Johnson's *Corn Husking*; and the early landscapes of Inness. The genre painter's America was a serene,

Benjamin Franklin: DUPLESSIS
Owned by the Metropolitan



Politics in an Oysterhouse: R. C. WOODVILLE
Lent by C. Morgan Marshall

high noon existence that never hinted at the rumblings beneath—the conflict in economic direction that was to result in a cruel civil strife. But it came, and for a while the peaceful nation was torn asunder. Patriotism and portraiture flourished anew, but out of the conflict came a war correspondent in paint who was to become America's Old Master: Winslow Homer.

Some of the greatest, though unpretentious Homers are in the present show: his small *Plantation Scene*, his *Prisoners from the Front*, his *Rainy Day in Camp* and *The Veteran*—each of them great paintings in the art of America. Homer is further represented in a tiny genre piece, *Croquet*. Along with Homer, are the works of the analytic Thomas Eakins' whose beloved *Thinker*, and *Max Schmidt in a Single Scull*, and *The Swimming Hole* and *Walt Whitman* are all included.

The final chapter in the Metropolitan display is the New York realism of Sloan, Luks, Hassam, Bellows and others of the same school who, though painting largely in a European idiom—that of Düsseldorf, Munich, and French Impressionism—clung nevertheless to the American scene for subject matter. Among the masterpieces of this group are Bellows' *Sharkey*, Sloan's *McSorley's Bar*, and the snowy city streets by Childe Hassam.

Those are America's acknowledged masterpieces, from the unknown portrait of the Gibbs children to the streets of New York by a group of painters still active today. But the exhibition at the Metropolitan takes on a new, even more exciting interest, when the recital of the familiar is done. Like no other show in recent times, it has brought out in the open a new list of candidates for the artistic Hall of Fame.

John Vanderlyn's *The Hudson at Kingston* and his delightful portrait of *Theodosia Burr*; Robert Salmon's *Boston Harbor*; the unknown, American School *Three Daughters of Addin Lewis*; Oliver T. Eddy's Ingre-like *Jane Rebecca Griffith*; William Sidney Mount's *Artist and His Wife* and *Spearing for Eels*; C. Myer's *The Fire Masters*; Richard Caton Woodville's *Politics in an Oysterhouse*; Samuel Colman's *Emigrant Train*; A. Lawrence's *Harvard Boat Race*; Thomas Hicks' *Hamilton Fish*; Nathaniel Jocelyn's *Cinque*; a whole series of war scenes by Conrad Wise Chapman; Adalbert Johan Volk's portrait of the elderly *Robert E. Lee*; Albert Bierstadt's moody *Snow Scene with Buffalo*; John George Brown's *Music Lesson*; Charles Caleb Ward's *Circus is Coming*; Rufus F. Zogbaum's *Admiral George Dewey*—these are works America deserves better to know.

Among the 300 paintings there are more

Emigrant Train: SAMUEL COLMAN. Lent by Hall P. McCullough



1st June, 1939

WORLD'S FAIR SPECIAL NUMBER



*Fort Sumter: CONRAD WISE CHAPMAN
Lent to Metropolitan by Confederate Memorial Literary Society*

that come as a complete surprise in the cavalcade of American art. Without doubt this great exhibition will result in a shifting of American art values and a resurgent appreciation for the more native painters. It will furthermore free a good many works of American art which have been timidly hidden during the blustering, swaggering days of aesthetic esotericism.

It is the least harmless of all possible effects of the nationalist spirit.

Latin American

THE LARGEST SINGLE EXHIBITION of contemporary Latin-American art to be held in this country is one on view for the summer at the Riverside Museum, New York. The show is sponsored by the United States World's Fair Commission, which invited each of the republics south of the Rio Grande to send paintings, sculptures, and crafts that would acquaint Americans with their culture.

The works of nine countries are installed in the dozen ample galleries of the west-side skyscraper museum representing the artistic expression of Argentina, Brazil, Chile, Cuba, the Dominican Republic, Ecuador, Guatemala, Mexico and Paraguay. There are more than 180 artists represented, of whom the majority are new to the New York art public. Accompanying the show is an illustrated 100-page

catalogue containing biographies of the artists and a brief history of the art development of each country.

The contemporary trends of art expression south of the Rio are not unlike the trends in American art, writes the director of the Riverside Museum. "The artists of the pan-American countries stem from an old world culture. They have re wrought and added to their heritage, welding it in the fires of New World experience. Whether a new era in the annals of art, separated from European influences, will burst from this incandescence remains to be seen. Enough that an ageless Esperanto of art expression exists; and that these sponsoring governments have seen the need and have undertaken to stimulate an exchange of contemporary art accomplishment."

Art in the Open

Visitors will find plenty of color down Washington Square way with the out-door artists spreading out their wares for blocks around. The Washington Square Outdoor Art Exhibit, sponsored by the Washington Square Association, opens on June 2 for its two-week stay. As an added attraction, Latin American artists will gather each afternoon on Sullivan Street in native costumes and present a program of music, dancing and singing.

The First Lady, Eleanor Roosevelt, will hand out the prizes on the opening day at 5 P. M. The jury, awarding the prizes, donated by the merchants in and around Greenwich Village, consists of Walter Grant, Garret Price, Robert Brackman and Arthur Gupstill.

One of the main features of the outdoor exhibit will be the quick sketch artists, who turn out a portrait in a few minutes for a minimum sum. About 20 nationalities will be represented among the exhibiting artists.

Museum of Natural History

The American Museum of Natural History has arranged a distinguished, well-displayed exhibition of primitive art for the World's Fair visitors, to be open through the summer. The museum, located at Central Park West and 77th Street, has in addition the nation's greatest ethnological and anthropological collection.



New York Movie: EDWARD HOPPER
Now on Exhibition at the Rehn Galleries



Figure With Yellow Drape: BERNARD KARFIOL. At Downtown Gallery

Summer Exhibitions in the New York Galleries—A Rich Artistic Diet

WHATEVER a person's preference—academic, radical, or old master, painting, sculpture, prints or photographs, Occidental or Oriental, French, German, or Latin-American, Greek, ancient Egyptian, American Indian—New York this summer has it; has a staggering amount of it; all of it on public exhibition and in most cases free.

Supplementing the superb museum shows are the exhibits at the commercial galleries, all of them free to the public and containing art that is for the most part for sale. There are more than 100 art galleries in Manhattan, and practically all of them are open for the entire summer with special exhibitions of work that is generally carried at the respective gallery. These New York establishments are invariably hospitable and visitors are welcome in each of them. Together, their shows comprise a great and varied exhibition of art that is still another World's Fair exhibition.

For the first year in its history the New York art season has failed to lapse into its customary coma, but has instead taken on a real winter sparkle—and all for the benefit of those persons who can appreciate or want to appreciate the Fine Arts.

PROGRESSIVE AMERICANS (Annual by Rehn "Regulars")

THE REHN GALLERIES (683 Fifth Ave.), who have a reputation for handling many of the best progressive American artists, are extending their 20th annual spring exhibition throughout the summer. Two of the outstanding recent canvases are Edward Hopper's *New York Movie*, his first painting in two years, and Alexander Brook's murky marshland scene *Georgia Jungle*. Franklin Watkins, winner of the first prize at this year's Corcoran Biennial, shows a still life similar in treatment to his prize winning canvas. Peggy Bacon has one of her expressive cats on view.

The deserted house theme is stressed by Aaron Bohrod in a Wyoming landscape and by John Carroll, who shows a ghostly building peopled by phantoms in *Last Evening*. Carroll also contributes one of his shell-pink

nudes, *Virginia*. A striking attitude is caught in Henry Varnum Poor's *The Listener*. Henry Mattson exhibits a water-fall *Summer Cadence* and a green rock-bound coast.

Other artists well represented are: Charles Burchfield, Henry McFee, Peppino Mangravite, Kenneth Hayes Miller, Morris Kantor, Georgiana Klitgaard, John Wyeth, Bruce Mitchell, Patrick Morgan, Nan Watson, Charles Rosen, Jo Rollo, Constantine Pougialis, Marcia Hite, Robert Riggs, Elizabeth Sparhawk-Jones and Rosella Hartman.

"VIEW OF NEW YORK" (Cityscapes at Walker Gallery)

THE PARKS OF NEW YORK, comforting patches of verdant green amid the overwhelming hardness of concrete canyons and stone structures, provide the dominating note in the exhibition, "Views of New York," current until July 1 at the Walker Galleries (108 East 57th Street). These, together with other as-

Seated Nude: ISABEL BISHOP
At Midtown Gallery



psects of New York by past and present painters, give Fair visitors an engaging picture of life and environment in the metropolis.

André Ruellan's stiffly patterned canvas of Washington Square, glowing with the wonder of April, stands in sharp contrast to Doris Lee's boisterous, festive conception of this famous landmark. William Glackens found Washington Square a pleasing place on a March Day, while Childe Hassam recorded impressionistically a panoramic view of Union Square in Spring, 1896. A more modern note is struck in Jerome Myers' Rockefeller Plaza, complete with the suspended Prometheus. George Bellows, who could never leave his beloved Gramercy Park long enough to take that intended trip to Europe, probably stepped out into his own back yard to paint the little girl frolicking amid green foliage. Expansive Central Park is the subject of Charles Prendergast's pictorial composition.

The history of a changing city is unfolded, beginning with Miss Dugan's *Brooklyn, 1816* and continuing to *Columbus Circle, 1901* by Maurice Prendergast and *The White Way, 1926* by John Sloan. A more recent era is found in Reginald Marsh's *Minsky's Burlesque*. Other artists represented are William Bartlett, A. D. O. Browere, Victor Audubon, J. Pringle, John C. Wiggins, Jasper F. Cropsey, Antonio Jacobson, Glenn Coleman, Preston Dickinson, Lucille Blanch and Daniel Celentano.

THE FAIR HER MODEL (Renee Lahm at Midtown)

RENEE LAHM, the only artist allowed to sketch on the grounds of the New York World's Fair during its construction, will open an exhibition of her gouaches on June 5 at the Midtown Galleries (605 Madison Avenue). After securing permission to roam all over Flushing Meadows, Miss Lahm set about recording the building activities as they developed. The artist attended all the functions connected with the Fair, the laying of the cornerstones of different nations, the pre-opening of the Fair, the parades, and succeeded in capturing much of the spirit and

The Art Digest

color of the great spectacle. Miss Lahm now hopes to continue with more views of the Fair in its completed state.

The current group exhibition, continuing until June 15 when it will be replaced by another choice selection by Midtown artists, contains a self portrait by Paul Cadmus, nudes by Isabel Bishop and Isaac Soyer, a graphic *Nightfall at the Hangar* by Philip Evergood, Frederic Taubes' *Still Life with Manikin*, a study of the dancer Martha Graham by Paul Meltsner, Edward Lanning's *Sand Storm over Santa Domingo*, a vibrant landscape by Waldo Peirce, *Girl and Mountain* by Doris Rosenthal and *Baby in Lost Lake* by Margit Varga. Many other artists who have come to national fame in recent years are affiliated with Midtown, among them: Zoltan Sepeshy, Azzi Aldrich, Minna Citron, Adelaide de Groot, Alzira Peirce, William Palmer, Anatol Shulkin, Vincent Spragna, Miron Sokole, Fred Nagler, Maurice Freedman, Vincent Drennan, Betty Parsons, Lionel Reiss, Jacob Getlar Smith, Herbert Ferber, Minna Harkavy and Arline Wingate.

AMERICA, PAST AND PRESENT (Vivid Cross-Section at Downtown)

IN ASSOCIATING its rising young painters with American folk artists, the Downtown Gallery (113 West 13th Street) suggests a prophecy of tomorrow and a note of yesterday. A special exhibition, opening on June 6, will deal with the ancestors of the 18th and 19th century and the paintings of 1939, several painted especially for this show.

Along with the younger artists, who are receiving ample recognition at both the World's Fair and the Museum of Modern Art, will be the work of such established painters and sculptors as Karfiol, Kuniyoshi, O'Keeffe, Sheeler, Spencer, Schmidt, Varian, Cikovsky, Laurent, Walters, Kaz and Steig. The new generation includes Bennett, Breinin, Fenelle, Fredenthal, Guglielmi, Lewandowski, Levine, Prestopino, Pandolfini and John Stenvall. These different aspects of the American scene, past and present, produce a fresh and varied cross-section of life in America.

Interest in the American Folk Art section will probably be centered around the *Professor's Old Friends* by William Harnett, the 19th century genius of detail recently rediscovered by the gallery. A still life of familiar objects beloved by a professor, this realistic canvas is recorded as being the last painting that emanated from Harnett's studio.

HOGUE TO BURLIUK (Group Show at Boyer's)

ALEXANDRE HOGUE's startling study of soil erosion called *Mother Earth Laid Bare*, which surprised visitors at this year's Corcoran Biennial, will capture more attention at the first World's Fair group show of the Boyer Galleries (69 East Fifty-Seventh Street), opening on June 5 for the rest of the month. Upon close study the canvas reveals mother nature as a reclining nude, forms being defined by eroded gullies.

Hogue has won his reputation painting the desolate arid wastes of the Southwest. His *Drought Survivors* is running closely behind Grant Wood's *American Gothic* and John Steuart Curry's *Tornado* for popularity among the vitally descriptive paintings by native sons. It was the only painting bought by the French Government from the exhibition of American art held in Paris last summer.

Ralston Crawford contributes one of his peculiar studies in perspective to the Boyer display, while Harold Weston shows a young school girl, poring over the wonders of geography. Other exhibitors will be David Burliuk,



Mother Earth Laid Bare: ALEXANDRE HOGUE
Currently on Exhibition at the Boyer Galleries

George Constant, Louis Eilshemius, Herman Maril and Edward Rosenfeld.

FEMININE FORESIGHT (Women Artists Hold Annual)

COME AUGUST 1 this summer, the women artists will literally make the Academicians "run for their money." More than a year ago the National Association of Women Painters and Sculptors, wisely thinking ahead, engaged the galleries of the American Fine Arts Building, public outlet of the National Academy, for their 50th Anniversary Exhibition to synchronize with the World's Fair. This foresight makes it obligatory for the Academy, no matter how important their show, to vacate the galleries for the women.

As one of the oldest art organizations in America, the National Association has as members a majority of women artists of professional standing—800 members from 44 states. They stand squarely as artists, willing to submit to a universal measure of quality. In recent years a progressive spirit has entered their exhibitions, dispelling forever the belief that women as artists need the "double

standard." Their art has lost most of its mauve sweetness and has emerged, realistic and solid. The reason for maintaining their identity as a women's organization lies in the pride of fifty years crusading together.

Members will submit their works to various juries on July 25, and by August 4 an illustrated catalogue will appear listing about 400 paintings, miniatures, drawings, etchings and 60 sculptures. Prizes amounting to \$1,500 will be awarded. National headquarters are: Argent Galleries, 42 West 57th Street, N. Y.

NATIVES & EUROPEANS (International Show at Sterners')

WELL KNOWN AMERICANS hang beside artists of other nationalities in the small but well selected International Exhibition being held at the Marie Sterners Galleries (9 East 57th Street) during June. Predominately French and German, these artists offer a variety of styles and subject matter ranking from the circus scenes of Edy Legrand to the deftly handled canvases of Verburgh.

An unusual patch-work landscape of fields and hedge-rows by Alexander Brook may be

Washington Square: DORIS LEE
Among the "Views of New York" at Walker Gallery





Cosme de Pascaranges: CLOUET
On View at Wildenstein's

found among the American contributions, as well as a vigorous landscape of sweeping trees and a country lane by John Sloan. Leon Kroll shows a small study similar in composition to his Carnegie first prize-winner of 1936. George Luks, best known for his vigorous portrayals of lusty characters, sometimes became tenderly absorbed in babies. Two of these chubby-faced infants are featured in the Stern show.

Jacobi, German refugee who became a naturalized American, is showing two landscapes of *Yonkers* and *Westchester*, along with his wife, Annot, who contributes a flower study. Serge Ferat shows an abstract conception of boats, while Karl Zerbe, discovered by Marie Stern a few years ago, includes two of his highly colored still lifes.

THE GREAT TRADITION (French Masters at Wildenstein's)

FOUR HUNDRED YEARS of "The Great Tradition of French Painting" is offered in the important summer exhibition of the Wildenstein Galleries (19 East 64th Street). Beginning with a room of primitives in which a complete altarpiece of the School of Avignon is included, the show continues through the romantic period of French art down to the Impressionist school and the late 19th century moderns. Paintings and drawings tell the story of France's artistic greatness.

Fragonard is well represented by a portrait of Rosalie Fragonard and *La Visite à la Nourrice*, a tender family scene. Resplendent with jewels and laces is the extravaganza in paint that Drouais created around the children, *Le Duc de Berry* and *le Comte de Provence*. Watteau is seen in a fanciful *Rêve de l'Artiste*. Other outstanding canvases in this splendid collection are the portrait of *Cosme de Pascaranges* by Clouet, the study of the young boy *Jésus Bénissant* by Le Nain, *La Visitation* by de Champaigne, *Madame Kalitchoff* by Vigée Lebrun, the portrait of Jean Baptiste Greuze and Lancret's *Collation après la Chasse*. Still others: an Ingres interior, a forceful Delacroix, two Chardin still lifes, a milky white nude by Prud'hon, and a gypsy woman in a woodland by Corot.

Among the more recent Frenchmen, Van Gogh's *Père Tanguy* is on view, along with



Tristan Bernard: TOULOUSE-LAUTREC
In the "Great Tradition at Wildenstein's"

Gauguin's famous *L'Appel*, one of Cézanne's *Mt. Ste. Victoire* landscapes, Toulouse-Lautrec's entertaining *Tristan Bernard*, and a beautiful Renoir figure piece.

FAMOUS FRENCHMEN (Ranking Moderns at Harriman's)

FAMILIAR FRENCH PAINTINGS that have made headlines in the past, as well as canvases that have never been shown before, are on view in the summer show of the Marie Harriman Galleries (63 East Fifty-Seventh St.) In an endeavor to place some of the finest of modern French paintings before the Fair visitors, the galleries have arranged a diversified and highly interesting collection of important examples.

Picasso's famous *Lady With a Fan*, Gauguin's equally noted *Edge of the Forest* and Toulouse-Lautrec's *Lady With a Dog* are familiar entries. The only recent examples are by Derain, who shows a study of a golden-haired girl, suggesting the role of Portia;

Mary Cassatt au Louvre: DEGAS. At Carstairs



WORLD'S FAIR SPECIAL NUMBER

as well as a *Head of a Girl*, painted in 1918, and a *Mediterranean Landscape*.

The still lifes include a Cézanne arrangement, and two flower studies by Van Gogh; Matisse is represented by two portraits, *Lady With Flowered Hat* and *Lorette*. On the Impressionistic side are Seurat's *Seascape With Lighthouse*, Degas' nude *Girl Drying Herself* and the *Portrait of Mlle. Demarsy* by Renoir. The collection also includes two fantastic canvases by Rousseau, the dark, haunting *Chateau and Rendezvous in the Forest*, the latter a soldier and his sweetheart theme.

GALLIC GREATNESS (French Moderns at Carstairs)

PROMINENT among the New York havens of modern French art is the Carroll Carstairs Gallery at 11 E. 57th Street. There the summer season will witness a continuous exhibition of oils, pastels, drawings and watercolors by 19th and 20th century French painters who have become symbols of an important era in the history of painting. Next to a richly pigmented Van Gogh flower piece are a quick, sophisticated little sketch by Constantin Guys, a sensitively felt landscape by Segonzac, a delicately feminine portrait study by Suzanne Eisendieck, and a calligraphic decorative city scene by Raoul Dufy.

The brilliant roster of Carstairs summer exhibitors continues with a famous Degas pastel titled *Mary Cassatt au Louvre*, and works by Renoir, Sisley, Toulouse-Lautrec, Berthe Morisot, Monet, Derain, Vuillard and Rousseau.

BEAUTY OF FRANCE (Impressionism at Durand-Ruel)

THE DURAND-RUEL GALLERIES (12 East 57th Street), international specialists in French Impressionism, have hung an imposing display of canvases for the Fair season. Featured is an important Renoir, *The Misses Lerolle at the Piano*, which was seen in the gallery's recent exhibition given over to portraits by the French master. Singing with lush reds and silvery whites, it is one of the strongest and most substantial Renoirs now in America.

Degas is represented by a penetrating study of a seated woman, and Cézanne, by *La Route*,



Misses Lerolle at the Piano: AUGUSTE RENOIR
On View at Durand-Ruel Gallery

an 1872 landscape in which a stone wall separates a treed foreground from a cluster of red-roofed buildings in the middle distance. Manet's canvas is a brisk, quickly brushed portrait of a girl resting on a bench. In Monet's landscape, the foreground is a burst of brightly colored flowers over the tops of which is seen a distant group of soft, pastel colored structures. Recreating a sunny, joyous and carefree atmosphere characteristic of France in the late 19th century, the show is filled out with high caliber canvases by Pissarro, Sisley, Berthe Morisot, Gauguin and Boudin.

THE CEZANNE TRADITION (Modern French at Lilienceld's)

DRAWING upon some of the finest canvases in their possession, the Lilienceld Galleries (21 East 57th Street) have assembled an exhibition of 12 oils by nine important French moderns, current until September. An unusual exhibit is Cézanne's *The Curtain*, which, devoted exclusively to a horizontal and a vertical area of brown and green figured curtain, represents a unique and conscientious study of pattern and form. Closely related to Cé-

zanne is Derain's *La Colline de Cagnes*, a mountain landscape painted in 1910 when the artist was strongly influenced by the great innovator.

Vlaminck's *The Windmill* is characteristically moody and rendered with thick, almost luscious pigments. In a highly integrated design Raoul Dufy has caught the spirit of *Marseille*, and with lush roses and soft greens Chagall has built up an impressive *Basket of Flowers*. Souverbie is represented by a semi-classical, semi-surrealistic *Composition*.

ALONG THE SHORE (Time Tested Paintings at Knoedler's)

IMPORTANT EARLY SUMMER shows at the Knoedler Galleries (14 East 57th Street) deal with such pleasant themes as "Pictures of Venice," June 5 to 16, and "Paintings of the Shore," June 19 to 30. Artists represented in the Venetian scenes are Boudin, Bonington, Brabazon, Sargent and Guardi.

Along the shore some of the artists turned their skilled brushes to such active pursuits as fishing and swimming, while others, in more passive mood, were content to paint boats nestling in the harbor or the simple



Figure-Portrait: ANDRE DERAIN
On View at Harriman's

sweep of the coast line. Both Winslow Homer and Homer Martin found the coast of Normandy a profitable source of inspiration. Although their creations are in extreme contrast, Boudin and Matisse enjoyed sketching at Etretat; Boudin painting wash women on the beach and Matisse using an open door view for his composition.

Boats lying beached or docked in colorful harbors interested Seurat, Sorolla and Braque, whereas Jacob Isaels enjoyed watching children in the sea. Dramatic effects along the shore are recorded by Corot in *Fisherman at Evening* and by Sisley in *Daybreak*. Other outstanding examples in this valuable collection as Cezin's *Retired Soldier's Farm*, a beautiful Bonington shore subject, a Cézanne scene *Near Marseille*, a richly patterned interior at *Nice* by Matisse, a Sargent depiction of a *Lake in the Tyrol* and a charming *Beach by Denis*.

19th CENTURY FRANCE (Small Works at Schneider-Gabriel)

THE SCHNEIDER-GABRIEL GALLERIES, New York dealers in modern and old master art (71 East 57th Street) are offering Fair visitors a selection of small canvases by 19th century French artists. Current through June, the show includes a sonorously colored Rousseau landscape, a pearly toned Corot, a vigorous Courbet, and a soft, misty Daubigny. A modern note is struck in a effective figure piece by the Russian-born Parisian Gluckmann. Continuing with small exhibits, the gallery plans as a July feature a show of inexpensive Western scenes by Marjorie Reed. No larger than an envelope, they bring with them a sense of expansiveness that seems to belie their size.

SCHOOL OF PARIS (French Moderns at Perls Gallery)

LIKE MOST of New York's art galleries, the Perls Gallery will not only remain open during a large portion of the Fair period but will also hang special exhibitions for the benefit of New York visitors.

Specialists in modern French art, the Perls Gallery, which is a branch of a well known Paris firm, will feature a continuous show of richly colored flower pieces by Chagall; gay calligraphic watercolors by the Dufy

Beach at Trouville: BOUDIN
In Knoedler's "Along the Shore" Exhibition





Zilphia and the Clam Digger: RICHARD E. MILLER
"Art Without Isms" at Grand Central

brothers, Jean and Raoul; feminine and delicate figure pieces by Marie Laurencin; a variety of works by the ever-changing Picasso; richly pigmented landscapes by Vlaminck; Parisian street scenes by Utrillo; naively sophisticated works by such primitives as Vivin and Rousseau; and representative examples of other contemporary painters of the School of Paris.

The Perls Gallery, organized "For the Young Collector," has tentatively set as its summer closing date August 1.

ART WITHOUT ISMS (Traditional Art at Grand Central)

"WITH MALICE TOWARDS NONE," the Grand Central Art Galleries (15 Vanderbilt Ave.), are presenting for the benefit of New York visitors a comprehensive exhibition called "American Art—Without Isms." As one of the largest collections of American art to be shown in New York this summer, it contains the work of 174 painters, sculptors and etchers and will remain open until July 15. This is truly a comprehensive show of "right wing" art, and provides a feast for those who like their art traditional. Nine prizes to be awarded during the exhibition add interest.

Erwin S. Barrie, director of the galleries, explains in the catalogue that it is "a typically American show, born in a classic atmosphere and reared under the influence of fine craftsman. It is shockingly lacking in foreign isms, distortion, sensationalism and even sophistication, but it is honest and is sufficiently old-fashioned to admit an appreciation of beauty and idealism. . . . Too much effort is being made by some artists of today to discredit others who paint differently from themselves."

The American scene is conspicuously missing, with no sign of social protest in sight. Instead, the artists have been content to paint figure pieces, realistic portraits and flower arrangements in the seclusion of their studios, or to go far afield among the meadows and brooks for verdant landscapes.

Among the "4-star" pictures are Luis Mora's *Navajo Family*; Jonas Lie's *Windy Day at Lanesville*; Robert Brackman's two-girl com-

position *Autumn Light*; Leopold Seyffert's stimulating portrait of his son in Cape Cod clothes; Andrew Winter's *End of Day*; Richard Miller's *Zilphia and the Clam Digger*; Gordon Grant's *Harbor Traffic*; John Sinton's *Sand Pit*; Wayman Adam's girl in a riding habit against a winter background; Helen Sawyer's *Mysterious Winter*; Kenneth Bates' autumnal still life; Robert Weaver's Academy prize winner *Wagon 97*; Herbert Meyer's *Sunshine and Cabbage*; John Folinsbee's *Evening at Swan Lake*; Blumenschein's *The City*; Ivan Olinsky's semi-nude; Odgen Pleissner's *Hay Ranch* and Carl Wuermer's *Old New England Church*.

In sculpture attention will be focused on Herbert Adams' bust of Shirley Temple; the

George Rogers Clark memorial by Robert Aiken; *The Seal Girl* by Boris Blai; Brenda Putman's reclining nude *Midsummer*, the athletic *American Galahad* by Evelyn Longman.

The Annual Founders' Show will follow "Art Without Isms" at Grand Central.

ARTISTS OF THREE NATIONS (Selected Paintings at Kraushaar's)

THE ART OF THREE NATIONS—America, Britain and France—provides a most diverse "World's Fair" exhibition this summer at the Kraushaar Galleries (730 Fifth Avenue). Five handsome rooms are divided among smaller canvases by Americans, a group of French 19th century masters, important paintings by contemporary Americans, and an inter-

Village in Snow (1938): MAURICE DE VLAMINCK
Among French Moderns at Perls Gallery





Church at East Poultney: ROBERT STRONG WOODWARD
In "All American" Show at Macbeth Gallery

esting print collection with accent on such Englishmen as Cameron and Blampied.

Departing from his solidly outlined figures, Guy Pene du Bois shows a lightly brushed *Promenade*, Gifford Beal includes one of his haunting 18th century interiors in *Musicale*, while Richard Lahey shows two rural scenes, *Five-o'Clock Mail* and *The Island House*. The young painter John Koch shows a fine example, as do Russell Cowles, Henry Schnakenberg, Joseph Pollet, Louis Bouche, George Luks, William J. Glackens, and Odilon Redon,

In the watercolor section, Constantin Guys and Paul Signac contrast with Charles Demuth, Henry G. Keller and Maurice Prendergast. This section also includes the work of Nan Watson, Mahonri Young, Harriette G. Miller, Frank N. Wilcox, Dean Fausett, Jo-

seph Barber, Reynolds Beal and Allen Saalburg—all professional artists of wide or growing prominence.

ALL AMERICAN (Leading Contemporaries at Macbeth)

NEW ENGLAND was the happy painting ground for most of the artists comprising the June "All American" exhibition at the Macbeth Galleries (11 East 57th Street), with Antonio Martino's imposing view of Manayunk (Pa.) providing the most conspicuous exception.

Maine served as the background for Jonas Lie's *Headlands* and Andrew Wyeth's swiftly moving tempera of sweeping inlets and meadows. Jon Corbino has taken a romanticist's view of the *Beach at Rockport*, while Herbert

Meyer shows a towering Vermont hillside in *Dorset, Springtime*, which vibrates with tones of delicate green. In C. K. Chatterton's *Island Bridge* a Yankee villager loiters on the edge of town, and in contrast to this quiet pastoral hangs Jay Connaway's canvas of tragic figures *Cursing the Sea*. Ogden Pleissner departs from his tawny fields of ripening grain to paint a cool, blue-green sporting subject, *Poling Upstream*. Francis Chapin's dynamic brushwork is seen in *River Landscape*, and the clean-cut technique of Edna Reindel is finely realized in a velvety flower study. Figure subjects include three semi-nudes by Moses Soyer, an important Brackman and *Girl Writing* by Frederick C. Frieseke (winner of the grand prize at the San Francisco Exposition in 1915).

An interesting story is connected with Robert Strong Woodward's *Church at East Poultney*. It was in the town of East Poultney that both the *New York Times* and the *Tribune* germinated. George Jones, one of the founders of the *Times*, had a printing shop in the little Vermont settlement and employed as a printer's devil Horace Greeley. Greeley later founded the *Tribune*, ran for President and gave his immortal advice to young men.

MEET MAHATMA (Also Higgins at Kleemann's)

LOUIS M. EILSHEMIUS, the Mahatma of American Art, is the featured exhibitor at the Kleemann Galleries (38 East 57th Street) until June 5th. The show amounts practically to an abbreviated review of the versatile artist's career, the exhibits running the gamut of styles and mannerisms that characterized the progressive stages of his development. Landscapes predominate, ranging from rich, deep-toned works, to soft pastel-like canvases.

During the remainder of the month Eugene Higgins will hold the Kleemann spotlight. Fair visitors will be given an opportunity to see most of the sonorous canvases that made up the Higgins exhibition earlier in the season. The artist has an etching and a painting in the Contemporary show at the Fair, the latter, titled *Driven Away*, reproduced on page 30 of this issue.

Near Keen Valley, Adirondacks: LOUIS M. EILSHEMIUS
On Exhibition at Kleemann Galleries



Baby: GEORGE LUKS
On View at Marie Stern Gallery



Pomegranate and Pear: LUIGI LUCIONI
In the "Salon des Refuses" at Ferargil's

SALON DES REFUSES (Rejected Artists at Ferargil)

HAVING REACHED their quarter century mark, the Ferargil Galleries (63 East 57th Street) have arranged for their 25th annual summer exhibition a group of pictures by many of the outstanding artists not included in the World's Fair Contemporary Exhibition. Some of these artists did not submit their work; others were refused by the jury.

Through their 25 years of exhibiting pictures, the Ferargil Galleries have seen schools come and go, have held notable shows of Homer, Eakins, Bellows, Inness, Weir and Davies, as well as the Colonial painters, Stuart, Vanderlyn, Sully, Feke, Earle and West. On June 5, its director, F. Newlin Price, will present "American Art Today" to assist New York and the World's Fair in praise of "the life of tomorrow." "I remember the fantastic prices of the Hudson River School," says Mr. Price, "but I'd rather look forward and prophesy victory for American art these next 25 years."

One of the highlights of the show will be Lucioni's latest picture, a portrait of the Negro singer, Ethel Waters. It reveals to an even greater degree Lucioni's interest in textures and minute detail. Freedom and strength is found in John Folinsee's brilliantly colored autumn scene. Charles Cagle will have the richly colored flower study recently included in the Corcoran show; Robert Philipp will exhibit *Sylvia*; Frederic Taubes a small *Bather* and Ann Brockman a romantic study *Rendezvous*. A newcomer to the New York art world is Robert Moyer, who will show *Undergraduate*, a young man seated before a

window. The other artists are Jon Corbino, Ogden Pleissner, Manuel Toligan, Peter Hurd, Julius Delbos, Hardie Gramatky, Lucille Blanch, Hobart Nichols, Sanford Ross, Doris Rosenthal, Ernest Lawson, Herbert Meyer, Clarence Carter, Lauren Ford.

SHEETS TURNS MYSTIC

(Famous Californian at Milch's)

MYSTICISM has crept into the watercolors of Millard Sheets, internationally known young Californian, exhibiting at the Milch Galleries (108 West 57th Street) until June 10. A somber weirdness is caught in some of his Mexican subjects such as *Street of Enchantment* and *The Gift Bearer*.

Strong simplicity marks the watercolor of a lone fox running over dismal fields of snow in *Winter Wasteland*, while an abstract note is found *Blizzard*, showing a cow, as simplified as a cave drawing, standing before a group of barns. The rhythmic style of his earlier work, which won him popular recognition, is more prominent in his California scenes, such as *The Red Barn* and *Dry Spell*.

The Millard Sheets show will be followed by a summer group exhibition, including characteristic canvases by Leon Kroll, Maurice Sterne, Edward Bruce, Stephen Etnier, Francis Speight, Sidney Laufman, Robert Philipp and Robert Brackman.

ANTI-IVORY-TOWER

(Americans at Hudson Walker)

THE TEEMING METROPOLIS and peaceful rural existence furnished material for James Penney's watercolors at the Hudson D. Walker Galleries (38 East 57th Street) until June 10. Penney paints elevated railroads, life on the city streets and harvest fields.

Many of the painters who stress social con-

Dairy Ranch: EDWARD BRUCE
Among the Famous Americans at Milch's



ditions in their art have made the Hudson D. Walker Galleries their exhibiting headquarters. A notable few have shed their cocoons with first shows and have emerged as newly acclaimed artists. Those participating in the group show to follow Penney's exhibition are Vera Andrus, Will Barnet, Stuart Benson, Samuel Brecher, Robert Cronbach, Louis Ferstadt, F. L. Fredrickson, Harry Glassgold, Marsden Hartley, Mervin Jules, Walt Killam, Alfred Maurer, Arthur Silz, Everett Spruce, Harry Sternberg, Patrick Tacard, Prentiss Taylor, S. Van Veen, W. Waltemath, Coulton Waugh and Elof Wedin. Many of these artists have forsaken the "ivory tower" and mix their talent with the social problems of daily living.

PRINTS BY THE MASTERS (Etched Treasures at McDonald's)

PROMINENT among New York's ranking print firms is the M. A. McDonald Gallery at 665 Fifth Avenue. Open all summer, this organization will have on constant display a selection of prints from its huge stock of famous old master etchers and printmakers. Rembrandt, Van Dyke, Dürer, Callot, Meryon, Cranach, and Daumier are only a few of the artists whose black-and-white work can be found here. Important men of the 18th and 19th century supplement the McDonald stock, which, like that of the other galleries, is always available for inspection by collectors.

ARMS AND OTHERS (Fine Prints at Kennedy)

PRINT COLLECTORS and enthusiasts will put the galleries of Kennedy & Company (785 Fifth Ave.) high on their list of New York points of interest. Open all summer, the Kennedy gallery has arranged a large and varied print exhibition. On the historical side are a series of colored prints devoted to early views of American cities and colleges, and a collection of prints and paintings of American genre subjects.

Featured in the exhibition of contemporary prints is John Taylor Arms' latest work, *In Memoriam*, an etching of one of the porches of Chartres Cathedral which has occupied the etcher's time for the past year. Rich and velvety in the dark tones, the print, though architecturally solid, catches the grace and free-hand rhythm of Gothic craftsmen who

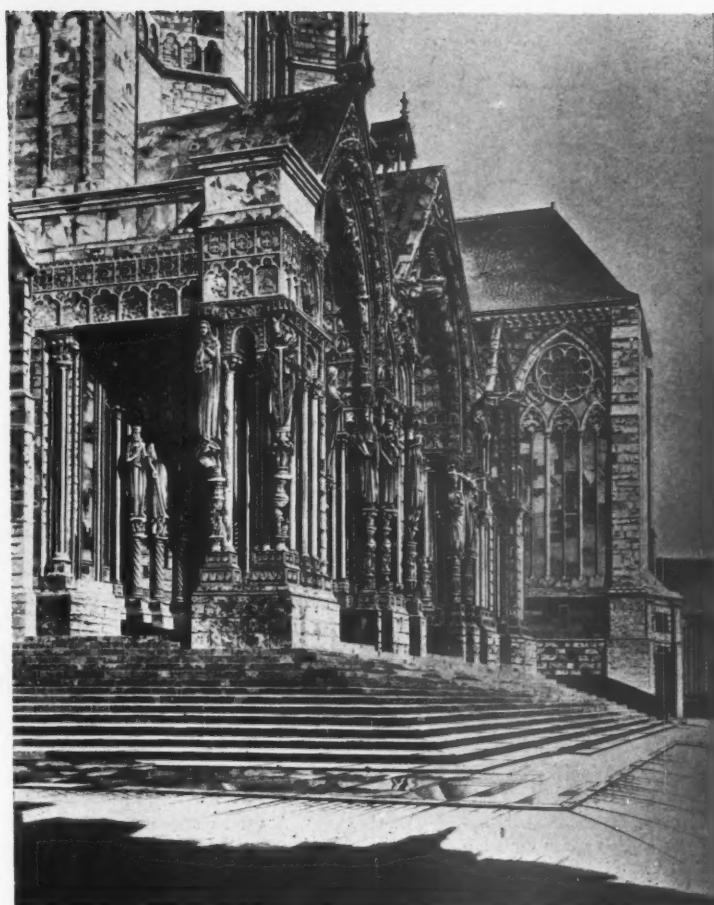
carved their faith in Chartres' stone. One of the most successful plates of the season, *In Memoriam*, priced at \$40, reached the public market with two-thirds of the edition sold out by previous subscription. Along with the Arms work, the Kennedy contemporary show contains plates by practically all famous present day workers in the graphic media.

Sunshine: 15th Century Tapestry from Chateau de Chaumont. Now Part of the Great Mackay Collection at Jacques Seligmann Gallery



1st June, 1939

WORLD'S FAIR SPECIAL NUMBER



*In Memoriam (Chartres Cathedral): JOHN TAYLOR ARMS
On Exhibition at Kennedy & Co.*

DRAWINGS OF BELLOWS (Earlier Realism at Keppel's)

THROUGH his refreshing outlook on the native scene and the deft exuberance of his draughtsmanship, George Bellows occupies a high place among the best loved of American immortals. World's Fair visitors dropping in at the Keppel Galleries (71 East 57th Street) may see one of the largest collections of drawings and lithographs by Bellows ever assembled. Among the 100 examples are the prize fights, the revival meetings, the dock scenes, the street brawls, and child portraits.

Bellows, whose career ended suddenly at the age of 43, was best known for his Americanism. His sense of values, his vigor, his love of sports and his blunt way of looking upon life gave him this distinctive trait. Dramatic events often lured Bellows into telling a powerful story in an effective manner, but he was clever enough to avoid the pitfalls of overplaying the subject; his Americanism saved him. The Bellows exhibition, current through June, is mostly made up of public scenes. He left in these drawings a vigorous and authentic picture of his era, which began at the turn of the century, carried through the World War and down to the early 1920's.

The Mackay Collection

One of the world's greatest collections of armor features the exhibition on view for the summer at the Jacques Seligmann Gallery, New York, where the art collection of the late Clarence Mackay is installed. Besides armorial items, the show includes several rare tapestries, a group of sculptures by famous old masters, and other art objects of equal importance.



Carved Replica of Imperial Audience Palace. Among Chinese Treasures from the Forbidden City on View at Arden Gallery.

FROM FORBIDDEN CITY (Chinese Treasures at Arden)

THE BRILLIANT ROYAL COURT of China during one of its recurring golden ages; the Forbidden City of Peking when Emperor Heavenly Abundance abdicated because it would have been disrespectful to his grandfather, Peaceful Prosperity, to have ruled longer than the latter; Peking in the days when evil spirits flew through the air at a height of 100 feet and, obviously, two roofs were better than one and no roof should reach much beyond 90 feet—some of the flavor of China's inner sanctum, the seat of the Emperors in those days, repose today on exhibition in New York.

An exhibition of imperial art treasures from the Forbidden City has been installed for the summer at the Arden Galleries where it is on benefit view for Mrs. Chiang Kai-shek's Fund for Chinese War Orphans. Most of the objects, dating from the 15th century era, when the court artists and artisans were producing splendorous intricacies sometimes at the expense of the artistic virility, date from the Ch'ing dynasty, though some 20th century mementos including a letter from the Dowager Empress to President Theodore Roosevelt are included.

The Forbidden City in the days of Heavenly Abundance was, as it still is, a great compound built with parks, palaces, workshops, and dozens of buildings and pagodas to serve the brilliant Manchu Court. A number of these structures, elaborately polychromed, are reproduced in replica at the show, replicas carved at the time of the great Restoration. The largest jade structure in the world, a seven story pagoda, eight feet in height, is one of the features.

Three pieces of 22 carat gold, a censor, a flower vase and a dish, are reputed to be the finest examples of gold craftsmanship in the world. These and other objects—notably a group of fine imperial brocades and velvets—are on view for the benefit of the orphans of coolies and mandarins of the city of Peking where, says Lin Yutang, "one loses one's consciousness of time."

OLD CHINA'S LONGEVITY (Oriental Art at Yamanaka)

A VARIED DISPLAY of Oriental art, containing several world-renowned pieces of sculpture, has been arranged by Yamanaka & Co. in its New York galleries (680 Fifth Ave.) to provide an opportunity to out-of-town art lovers to "get acquainted" with its establishment. One large gallery has been turned over exclusively to ancient Chinese sculpture, another to porcelains, a third to a display of distinguished bronzes, and a fourth to a collection of jades. The show covers most of the great

*Madonna and Child With St. John:
JACOPO DEL SELLATO. At Acquavella*



*Bodhisattva: Stone Head, Wei Dynasty
To Be Seen at Yamanaka*

historic periods with the emphasis in the sculpture gallery upon the T'ang and Wei dynasties and, in the jades, upon the later 18th century period.

Two tomb guardians and several other pieces from the caves Tien Lung Shan are highly naturalistic in aspect, polychromed to simulate a complete costume and endowed with menacing, Mussolini physiognomies. In contrast are the guardians of a black marble tomb door in which the sculptured swordsmen stand immovably and unemotionally at immortal attention. A large Bodhisattva head from the Wei dynasty is carved in a more blissful placidity, yet steely modeled.

The longevity of the Chinese tradition is dramatized in the scope of the show as it carries through one long cycle after another, retaining the same undying artistic principles, whatever the medium.

ITALIAN PRIMITIVES (Pre-Renaissance at Acquavella)

SCHOLARS AND COLLECTORS whose interests lie in the somewhat rarified atmosphere of Italian primitive art will find an exhibition to their liking at the galleries of Nicholas M. Acquavella, 38 East 57th Street. The show gives Fair visitors an opportunity to see works of art that played a determining role in the artistic development of the Renaissance. Featured are not epochal names, but rather artists who served as relating links between schools and transitions between periods. Exceptions are Perugino's *Holy Family* and *St. John*, Vivarini's *Madonna and Child*, Rossellino's relief sculpture *Madonna and Child*, and Del Garbo's *Madonna and Child and St. John*.

Among earlier works are panels from the school of Agnolo Gaddi, Jacopo del Sellaio, Neri di Bicci, Giovanni del Biondo, and Giottino.

Abbey and Hassam

Two one-man shows of work by Edwin Austin Abbey and Childe Hassam and a miscellany of work by past and present members are on view for the summer at the American Academy of Arts and Letters, Broadway at 155th Street, New York.



Walter Broe: FREDERICK FREDERICKSON
At Montross Gallery

MODEL'S DAY

(Walter Broe Benefit at Montross)

THE 60TH BIRTHDAY of the charming Walter Broe, who turned from derelict to artist's model, will be remembered at the Montross Gallery (785 Fifth Ave.) on June 6 with a benefit exhibition by the many prominent artists who have employed him.

Raphael Soyer, who first discovered the mysterious Mr. Broe down on the lower East Side in the act of picking up cigarette stubs, has used the model in many of his best canvases, several of which are included in the Montross show. Also present will be canvases by Katherine Schmidt from her recent show at the Downtown Gallery. Reginald Marsh, who has given Mr. Broe English tweeds as well as employment, will be well represented, as will Isabel Bishop and Lissa Mangor. Frederick Fredrickson has painted Broe in a deep study of despair, while Laszlo de Nagy finds room for him along the water front of South Street.

It was when Raphael Soyer was painting Broe in a East Side Mission scene with the placard, "How Long Since You Wrote Home to Mother?", that the origin of the now popular model came to light. The placard hit home, for Broe had been searching all his life for his mother. Behind the sensitive features was this story: A lonely 4-year-old boy

left at an orphanage; reclaimed by his father at the age of 15; deserted again by the father; futile years tracing his mother; and then a vagabond until Soyer started him on a career as professional model.

Running concurrently with the Broe benefit show is an exhibition of drawings by Walter Steiner, which includes pen and ink, line and brush drawings of landscapes, nudes and gazelles, deftly handled.

EXILE FROM SPAIN (Cristobal Ruiz at Bonestell)

JUNE'S FIRST FORTNIGHT finds the Bonestell Gallery (106 East 57th Street) featuring the landscapes and figure studies of Cristobal Ruiz, prominent Spanish painter whose anti-fascist political beliefs have made him an exile from Franco's Spain. Formerly a professor of painting at Madrid's famed San Fernando Academy, Ruiz paints in his landscapes immense areas of sun-flooded plains and valleys. The portraits bring to his first American show personalities ranging from the pensive *Child of the People* to the aristocratic dignity of *The Poet Antonio Machado*.

Occupying the Bonestell walls during the last half of the month will be a collection of landscapes painted by Denise B. de Visme in Tunisia and Algeria. Southern Algeria, still little known, is the subject of most of the exhibits. July and August will bring Fair visitors a series of group shows by contemporary American and Mexican artists.

INTRODUCING CANTU (Young Mexican at Morgan's)

THE CHARLES MORGAN GALLERY (37 West 57th Street) is now colorful with the still lifes, portraits, landscapes and figure pieces of the Mexican artist Federico Cantú. Emerging as painter from a varied art background, Cantú, in his first New York one-man show, displays canvases rich, and sometimes bold, in color. Head studies are sculpturesque, a quality that probably springs from Cantú's period of study with the sculptor, de Creef.

After the close of Cantú's show on June 10th, the Morgan Gallery will inaugurate a large group show to give Fair visitors a retrospective view of the work of the artists who have, during the past two years, been regular Morgan exhibitors. To be shown are oils, watercolors and color lithographs by Bernd-Cohen, Quita Brodhead, Jean Charlot, Morris Davidson, Victor DePauw, Eyyvind Earle, Francis Fast, Reginald Grooms, Albert Hirschfeld, Andre Kormendi, Olive Leonhardt, Hugh Lauren Mills, Leslie Powell, Joseph P. Vorst.



George IV: SIR THOMAS LAWRENCE
At the Newton Gallery

ENGLAND'S GOLDEN AGE

(Portraits at Newton's)

THE AMERICAN visit of Britain's reigning monarch has been the inspiration for the current exhibition of English portraits at the Arthur U. Newton Galleries (11 East 57th Street). Theme center of the show is Sir Thomas Lawrence's portrait of *King George IV in Peers' Robes*, a study for the full length canvas presented to the Pope and now in the Vatican collection. Painted in 1822 and formerly in the Grimaldi collection, the work is a vivid portrait of "the first gentleman in Europe."

Of great historical interest is Francis Lemuil Abbott's portrait of *Lord Nelson*. Abbott, principal portraiter of the great naval hero (and whose work is frequently confused with that of Gilbert Stuart), painted the current exhibit as a study for the Nelson portrait now hanging in the National Portrait Gallery in London. Another exhibit is Hogarth's portrait of *Miss Esmonde*, probably the only Hogarth with a distinct American connection. The subject, after her marriage, came to America and founded a town in Pennsylvania. The Romney on view was his first sketch for the famous *Lady Hamilton as Hope* and was originally inherited by Romney's son and biographer. John Hoppner's *Jacolina Dreaming* is a study of the artist's step-daughter.

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Mary Tench: HERBERT BARNETT
At Contemporary Arts

PAINTERS PAINT PAINTERS (Portraits at Contemporary Arts)

WHAT THEY LOOK LIKE when "Painters Paint Each Other" may be seen at the Contemporary Arts (38 West 57th Street) during June. The idea behind this unusual show came from a chance remark made at a gathering of artists who "couldn't think of a single painter who looks like people expect a painter to look." So the director, Emily Francis, decided to show the public what the 1939 painter looks like, working or resting.

Louis Bosa caught Tony Mattei stretched out on red Alaskan blankets, John Pellew is seen emerging from the woods triumphantly brandishing a newly painted canvas. The almost Amazonian head of Mary Tench is broadly brushed into a canvas by Herbert Barnett. Two absentee exhibitors in California, Martha Simpson and Etienne Ret, painted each other, while Gerson Benjamin has recorded Milton Avery and Sally Michel.

Another June show at Contemporary Arts dramatizes the buying of American art. Lucy C. Loizeau, who has just purchased her 17th painting on the installment plan, is showing her collection bought under this system.

AMONG THE BANKERS (Americans at Schultheis)

UNIQUE among New York's art galleries is the Schultheis Gallery (15 Maiden Lane), which for years has flourished in the heart of Manhattan's financial section, far from the galleries that cluster along 57th Street. Selling mostly to bankers, insurance executives and brokers, the Schultheis organization is one of the most active in New York. During the Fair period, rotating exhibitions will be constantly on view, assembled especially to acquaint visitors with a wide range of American painters and etchers.

Among the canvases are examples by Inness, Wyant, Moran, Murphy and a host of their contemporaries. Etchings, lithographs and drawings by John Taylor Arms, Joseph Pennell, Childe Hassam, George Bellows and Kerr Eby are some of the print exhibits.

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The Art Digest



*Card Game: JOSEPH BIEL
On View at A. C. A. Gallery*

**BIEL PAINTS SHANTY TOWN
(Social-Consciousness at A. C. A.)**

JOSEPH BIEL, whose studies have taken him to Australia and Paris, opens the month with an exhibition at the A. C. A. Gallery (52 West 8th Street). Biel brings to his show sonorously colored canvases of snow covered villages, bright sunny vacation resorts, shanty towns that hide in the shadows of the city, activities of waterfront characters, and a deep, starkly dramatic *Nocturne* symbolic of recent history in Spain.

The Biel show, which closes June 10th, will be followed by a two-week exhibition of works by Karl von Ripper. Remaining active all during the Fair season, the A. C. A. Gallery has scheduled a series of shows that will help bring Greenwich Village's 8th Street to a "must" level for summer gallery visitors.

**SCULPTURE IN JUNE
(Varied Group at Tricker's)**

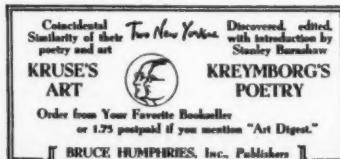
THE TRICKER GALLERIES (21 West 57th Street), which last month sponsored the first New York one-man show of Alexander Clayton, young Washington, D. C., artist, are presenting during June a sculpture show, assembled as a special World's Fair display. The Tricker exhibition will include pieces by Olympio Brindesi, Doris Caesar, E. B. Hough, Ellen Jennings, Dodi Mills, Walter Rotan, Florence Tricker and Gladys Tuke.

Tentatively scheduled for July is an exhibition of ecclesiastical art. August will find a group show in the galleries, featuring oils and watercolors by Tricker's regular exhibitors: Daniel Garber, Harry Leith-Ross, Joseph Raskin, Harry de Maine, Lawrence McConaha, Marian D. Harris, Marold McWhinney.

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Guggenheim Opens

THE FIRST public showing of a representative part of the Solomon R. Guggenheim collection of non-objective paintings is on view for the summer at 24 West 54th St., New York. The exhibition is opened "with the special intention of being a guide for the youth of America in its urge for creativeness and culture."

The Guggenheim collection includes works ranging from Academism to complete abstraction, showing the development of non-objectivity in modern art, but the bulk of the pictures are in the latter category, representing such artists as Kandinsky, Klee, Picasso, Hilla Rebay, Gleizes, and a particularly large selection by Rudolf Bauer. One Bauer, painted years ago, suggests the Fair's Theme Center.

The paintings may be seen free Saturdays from 11 to 5 and Sundays from 2 to 5. On other days there is a charge of 25 cents.

Sculpture for the Home

A new gallery grown from a new idea in American art is the story of the Robinson Galleries at 126 E. 57th Street. Devoted exclusively to contemporary sculpture, the galleries have perfected the technique of issuing sculpture pieces in limited and moderately priced editions. Featuring small works executed specifically for homes, the summer schedule brings to Fair visitors' attention examples in wood, plaster, cast stone and terra cotta by an impressive list of sculptors including Alice Decker, Franc Epping, John B. Flannagan, Maurice Glickman, Chaim Gross, Margaret Brassler Kane, Robert Laurent, Oronzio Maldarelli, Antonio Salemme, Concetta Scaravaglione, Marion Walton, Anita Weschler, Warren Wheelock and Zorach.

At the Clay Club

Another of the galleries that add to the artistic stature of Greenwich Village's 8th Street is the Clay Club at number 4 West. The Club's summer show, which will rotate and undergo frequent change, consists of low priced terra cotta sculptures by club members and invited exhibitors. Fair visitors will find here a large selection of pieces by Sascha Brastoff, Ruth Van Loon, Theodore Barbarossa, Ilse Erythropel, Dorothea Denslow, Daniel Miller, Earleen Kirby, Sahl Swartz, Cleo Hartwig, Sally Grosz Bodkin, Sahn Stoller, George Cerny, Yvonne Forrest, Margaret Stringer, Norman Foster, and Sidney Smith.

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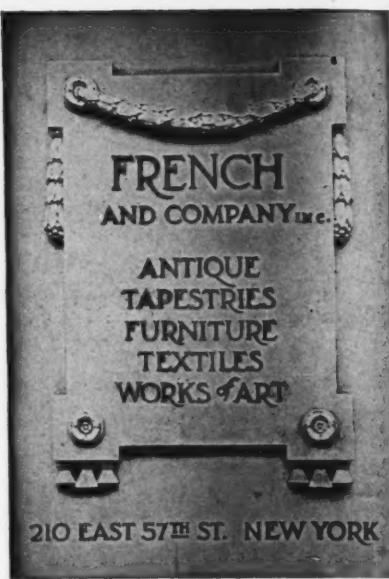
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The Art Digest

Corbino at Carnegie

ONE OF THE LARGEST and most imposing exhibitions ever given a living American artist is now being accorded Jon Corbino by Carnegie Institute in Pittsburgh.

Three years ago Corbino was introduced to the Pittsburgh art public by his *Fisher Tragedy*, which was included in the Carnegie International of 1936. Typical with its sonorous color, its great sweeping rhythms and the artist's concern with eternal man-nature conflict, the canvas remained in Pittsburgh as part of the collection of Charles J. Rosenblom. The next year his *Rebellion*, another surging work given over to struggle and conflict, was included in the International, and it too remained in the steel city as part of the Rosenblom collection. This year 80 of Corbino's canvases and drawings are the subject of a one-man exhibition at the Carnegie Institute.

Current until June 4, the show brings together a great range of work, much of it lent by private and public collections. In all there is a meeting of the past and the present in both subject matter and technique. Evident in the oils, but particularly highlighted in the drawings, is a mastery of draughtsmanship that has won the artist national acclaim—a draughtsmanship in which forms are rendered with the heroic substantiality of the old masters, but dramatized by a gusto and tumult that is of today.

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100 Views of N. Y.

IN THE OILS, watercolors and prints by Frederick K. Detwiller, on exhibition at the Weco Galleries until June 25th, visitors can see more than 100 views of New York. Shrouded in mist, glistening in sunlight, blanketed by snow, lush with summer's green—under an infinite variety of conditions—New York comes forth in the Detwiller works. In another room are bright summery oils by Charles A. Hafner which depict the quietude to be found in the vicinity of Woodstock's hills.

Directly under the Weco Galleries is the art gallery maintained by the Westermann Company, international dealers in books. Now on view are canvases by Lovis Corinth and drawings by Heinrich Zille, gifted satirist.

Benton Show Rehung

One of the largest of the gallery exhibitions in Manhattan this summer is the exhibit at the Associated American Artists, an imposing show beautifully installed. As a special attraction the much-discussed Thomas Benton exhibition (reviewed April 15) has been rehung.

Among the artists represented with new work are Grant Wood, Arnold Blanch, Georges Schrieber, Ernest Fiene, Joe Jones, John Costigan, Alexander Brook, George Grosz, Thomas Benton, Emil Ganso, Gordon Grant, Peter Hurd, Jon Corbino and many others. Paintings, sculpture and prints comprise the show.

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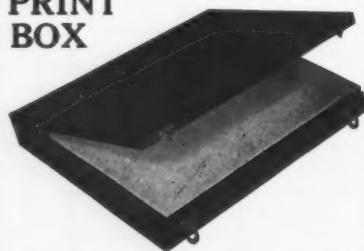
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Project Statistics

A STATISTICAL report issued by Audrey McMahon reveals that the New York City Federal Art Project since its inception in 1935 has produced 52,344 works in its four main creative divisions—mural, easel, graphic art and sculpture. More than 600,000 children and adults have been taught by the art teaching division; and the Index of American Design has recorded 5,328 examples of historical native decorative art.

A breakdown of the production figures discloses that the number of prints executed is 41,787; easel paintings, 8,742; murals, 108; sculptures, 1,707. The project has also held 1,370 local and out-of-town exhibitions.

In Greenwich Village

One of Greenwich Village's most active galleries, the Grant Studios (175 Macdougal Street) have arranged a series of shows especially for summer visitors to New York. Current until June 24 are an exhibition of Connecticut and New England landscapes by Provost and a group exhibition of watercolors, pastels and color prints by the Studios' regular exhibitors. During July, Western watercolors by Z. Vanessa Helder will fill one of the galleries. The Studios' large show-room will at the same time present the work of more than 30 printmakers and 15 sculptors.

Painted in Many Lands

Watercolors of Bermuda, India, Singapore, Scotland, Madeira and England hold the stage at the Morton Gallery (130 West 57th Street) until June 10th. Painted by Mabel Rainsford, one of that vast army of English citizens who reside almost incessantly in distant parts of the globe, these Morton exhibits bring fresh, vibrant and colorful vistas to New York. Following the Rainsford show, the gallery will present another watercolor display, this one by 25 artists who have previously shown their works under Morton sponsorship.

D'Urbania's Urban Views

Enzo d'Urbania, whose exhibition of paintings and temperas at the Reinhardt Galleries (730 Fifth Ave.) has been extended until June 10, sees art at a high elevation and in a formalized manner—neat roadways with landscaped trees, well balanced street scenes, composed terrains. It is a suave, urban world that d'Urbania paints.

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Summer at San Diego

AT SAN DIEGO, where summer brings a long period of ideal painting weather, the local Fine Arts Society is again sponsoring two summer art courses. One of them, taught by Norman Edwards and William Allen, will stress the power of color to create atmosphere and increase dimensions. All work in composition will be built around the theme that simplicity is one of the most effective means of achieving strength and beauty. Opening on July 11th, this course, which runs for five weeks, carries out its projects in watercolor, chalk, colored paper and tempera.

The other course offered by the Fine Arts Society of San Diego is one in outdoor water-color painting, conducted by James Couper Wright, who came to America a few seasons ago from Scotland where he had won considerable renown. Each day, beginning July 5th, Wright takes his students to some spot in the open country. There, after a picnic lunch, he conducts an informal discussion on water-color's advantages and limitations, and ends this by assigning a specific problem. The rest of the afternoon is spent in painting, with Wright giving individual criticism at the end of the session. Arrangements can be made with State College for college credit.

With Guy Wiggins

Housed in a studio that was once the old Methodist Church on the Hill, overlooking the town of Essex and the Connecticut River that flows through it, is the summer art school of Guy Wiggins. Here, at the mouth of New England's largest river, Wiggins' students find boats, ship-yards, quaint streets and country lanes to record in pigment.

Wiggins' first school began twelve years ago in Lyme, when several Hartford business men asked permission to spend their week-ends at the artist's country home, painting the landscape and receiving instruction. During the following eight seasons the group grew, overflowing the colonial farmhouse and the cottages owned by the school. Larger quarters were found in Essex in the made-over church that is the school's present studio. Wiggins conducts classes four mornings a week and spends each Friday afternoon criticising the week's work and lecturing on art history. An innovation this year is a special class in portraiture, in which, as in the other classes, instruction is specialized to suit the ability and personality of each student.

Tennessee to Vermont

The sheltered valleys and rugged prominences of Vermont's Green Mountains attract each summer a large number of artists who spend the season recording expansive, verdant vistas. Numbered among these painters is Charles Cagle, Tennessee-born artist and teacher. His studio, a reconstructed early New England barn, rests on one bank of Battenkill River, two miles west of the village of Arlington. Here Cagle gives his students daily instruction and criticism in landscape, still life and figure painting, and also a weekly demonstration of the technique of painting.

Besides situation in an ideal summer climate, Cagle's class has the advantage of being eligible for inclusion in the August exhibition sponsored annually by the Southern Vermont Artists' Group in Manchester.

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On Monterey Peninsula

South of San Francisco, on California's rugged coast, is Monterey Bay which, since its discovery by Viscaino in 1602, has flown the flags of Spain, Mexico and the United States. The Monterey Peninsula, rocky and crowned by ancient twisted cypresses and pines, reaches out into the Pacific, its tree-clad slopes famed for their luxuriance. Here is located the Carmel Art Institute, a year-round art center that greatly swells its enrollment during the summer months, and under the direction of Kit Whitman, offers courses by prominent artists and craftsmen who make their home on the Peninsula.

Armin Hansen, A.N.A., teaches classes in life, composition and portraiture, spending one week of each month on location with his class. Outdoor watercolor classes are under Paul Whitman, and outdoor sketching is under the guidance of Burton Boundey. Instruction in pottery, metal work, wrought iron, woodcarving and weaving is given by craftsmen prominent in the peninsula's artistic life.

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1st June, 1939

Art as Social Force

NOT ALL summer schools are shaded by the elms of a picturesque art colony—some, like the American Artists School, are in the shade of Manhattan's towering skyscrapers. Opening June 20 and running through Sept. 7, this school offers, through a roster of well-known instructors, courses in drawing, painting, composition, sculpture, photography, and art appreciation.

Max Weber, member of the school's advisory board, set forth the institution's aims when he wrote that "this era calls for a new aggressive and independent art which should serve as a dominant educational and social force. We must have an art that will cope and interlock with the rapidly changing philosophy of life, an art that will express the new vision, reality and hope, an art that will extricate itself slowly from squander, abuse and academic servility."

Steiger Opens Summer School

Off the coast of Massachusetts, swept by fresh Atlantic breezes, is the island of Martha's Vineyard, where, for the fourth consecutive year Harwood Steiger will conduct his summer school. His studio, located at the water's edge, is a remodeled fish house whose seasoned timbers carry an echo of an era buried under decades of time. At present, repairs are being made to cover up the damage wrought by the hurricane which crashed over the island last September.

Steiger's students receive training in watercolor, oil and true tempera, and devote part of their time to painting-excursions to various parts of Martha's Vineyard. Lighthouses, beaches, cliffs that jut out into the sea, fishing coves, and harbors crowded with trawlers and sail boats furnish ample material for marine-scapes.

Farnsworth of Cape Cod

Cape Cod, picturesque, and notable in early American history, has during the last decades undergone a transformation. Commerce has subsided, and almost at the same pace the more leisurely pursuits of art, letters and the theatre have come to prominence. Summer finds the Cape alive with vacationists, artists and students.

Among the summer schools that have become permanent features is that of Jerry Farnsworth, who next month will inaugurate another season of classes in figure, landscape and still life, in oil and watercolor. An exhibitor in most of America's major shows, Farnsworth is nationally known for his figure studies and portraits. His studio is located in the quiet little town of North Truro, where sea and land meet to produce a great variety of intriguing aspects.

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Near at hand are varied terrains for landscape students—great rolling expanses of rural vistas, abrupt, rocky cliffs that jut up from the St. Croix and the near-by Mississippi; quiet, shaded valleys; and wide stretches of river. A large mansion, remnant of more flourishing decades, houses the Colony's students. Studios and work rooms have been built into a remodeled barn. College students wishing to work toward a degree may arrange for examination and credit with the Department of Art Education at the University of Minnesota.

Land o' Mountain and Desert

Arizona has within its borders the oldest continually inhabited village on the North American continent, and some of the most spectacular paintable landscape. Near Flagstaff, where Robert Atwood conducts his summer classes in painting, there are mountain peaks that soar to a height of 13,000 feet. Covered with giant yellow pine and thickets of aspen, they slope down through areas of juniper and cedar to levels at which sagebrush flourishes, and on down to a sunbaked desert where only cactus grows. Atwood's students also have at their disposal as subject matter Oak Creek Canyon, a small edition of the Grand Canyon, brilliantly colored and rugged with grotesque rock formations.

Miners, cow hands, Indians and Mexicans are some of the human types available for artists who like to sketch action. Atwood's school, located at an elevation of 7,000 feet where the air is invisibly clear and the climate exhilarating, strives mainly to aid the student in expressing himself in paint. Affiliated with the Arizona State Teachers College, the school awards university-grade credits to students properly registered.

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Lord Duveen Dies

[Continued from page 35]

Bache, Henry Frick, and others. It is generally acknowledged in the art field that almost single-handed, Lord Duveen raised the old master market to its late high point.

Lord Duveen was knighted in 1919, created a baronet in 1926 and a baron in 1933. He was trustee of several of the English museums and donated many priceless works to them. Most recent among his benefactions was the gift of new galleries to the British Museum for the housing of the Elgin Marbles and new galleries to the Tate. Probably his most recent service to art was in collaboration with David Weil and several other art lovers, arranging for the removal of Spanish works of art during the duration of the Civil War. The art treasures have since been returned.

Lord Duveen was a trustee of the National Gallery, Washington, and the Museum of Modern Art, New York. His business interests were however exclusively in the field of old master paintings, sculpture and tapestries. Of modern art he said, "It hits my blind spot."

The passing of Lord Duveen marks a milestone in the history of international as well as American art dealing. While he was living, a web of legend was woven around his dealings in art, legend which Duveen himself made no attempt to dispel. He rarely announced the sale price of his larger deals and rumor inevitably added a dash of romance.

Sculpture Today

[Continued from page 28]

Figure; Gaetano Cecere's sensuous marble *Nude*; Moissaye Marans' astonishingly successful wood *Dancer*; Dorothea Greenbaum's *David*; Robert Davidson's silver bronze *Bird Girl*; Lili Auer's cement *Garden Figure*; Ramon Bermudez's stone *Mother and Child*; Samuel Cashwan's plaster *Adam* are all pieces of distinction that speak of high quality.

A sculptor, by the very limitations of his craft, is forced to remain with humanity, to the human figure. It is this discipline, which the painter lacks, that has forced sculptors in America today to speak of things that touch all: things which the painters may pass over to spend their greater efforts on other aspects of life. The "World of Tomorrow" will find American sculpture occupying an increasingly important niche in our cultural life.

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List of Exhibitors

[Continued from page 33]

Statue; Bertha Kling, *The Sheaf*; Joseph Konzal, *Bather*; Leon Koury, *Sunflower*; Henry Kreis, *Neighbors*; Benjamin Kurtz, *Salome*.

Katharine W. Lane, *Qui-Vive*; Katharine G. Lange, *Degages on a Dark Horse*; Mary Metcalf Lange, *Portrait of Mrs. Lester White*; Helen F. Lanpher, *Reverie*; Gertrude K. Lathrop, *King Penguin*; Robert Laurent, *Young Girl*; Arthur Lee, *Great Fortune*; Leo Lentelli, *Gabante*; Caroline A. Lloyd, *Man with Ball*; Josephine Levy, Head; George Lober, *Eve*; Sidney Loeb, *Seated Figure*; Thomas G. Lo Medico, *Gambina*; Lois Mahier, *Child*.

Oronzio Maldarelli, *Mother and Child No. 2*; Albino Manca, *Gazelle*; Hans Mangelsdorf, *Torso*; Paul Manship, *Bear*; Moissaye Marans, *Modern Dancer*; Bertha Margoulies, *Maternity*; Marvin Martin, *Ritual*; Octavio Medellin, *Thinking Girl*; Dina Melicov, *Girl on a Horse*; Eleanor M. Mellon, *Helen*; David Michnick, *Admiral Farragut*; Emily Winthrop Miles, *Dancing Figure*; Harriette G. Miller, *Torso*; Charlotte Millis, *Eve*; Ward Montague, *Sea Wind*; Frances Mallory Morgan, *Olympia*; Carl C. Mose, *Study*; Simon Moscato, *Apes*; Warren T. Mosman, *Eidelon*; Mathilde M. Mylander, *Black Panther*.

Francis McKay, *Hindu Head*; Hermon A. MacNeil, *George Rogers Clark*.

Gordon Newell, *He Who Is Once Buried Will Be Seen No More*; Joseph Nicolosi, *Spiral of Life*; Zygmund Olbrys, *Mother and Child*; Daniel Olney, *Seated Figure*; Yoshimatsu Onaga, *Comets and Planets*; Peter paul Ott, *Defender*.

David G. Parsons, *Study in Opposing Force*; Amelia Peabody, *Telegram*; Albin Polasek, *Slavonic Pagan God Scantovit*; Elizabeth Poucher, *Rabbit*; Dudley Pratt, *Struggling Men*; Raymond Puccinelli, *Wong Suk-ien*; John Wallace Purcell, *Portrait of Mrs. H. M.*.

Elba Rapp, *Pensive Mood*; Max Ratzker, *Young Girl*; Richard Recchia, *Owl*; Walter O. Reese, *Burl*; Frances Rich, *Monument to Army-Navy Nurses*; Hugo Robus, *The General*; Arnold Ronnebeck, *Trio and Tone Shapes*; Wallace Rosenbauer, *Arabesque*; Fingal Rosenuist, *Child and Mother*; Harry Rosin, *Hina Rapa*; F. G. R. Roth, *Princeton Tiger*; Francois Rubitschung, *Woman Figure*; Charles Rudy, *Bather*; Sally Ryan, *Young Pagetto*.

Nina Saemundsson, *Hedy LaMarr*; Jane Sage, *Torso*; R. Phillips Sanderson, *The Beer Drinker*; Conway Sawyer, *Cat and Kittens*; Concetta Scavarugione, *Torso*; Mathilde Schaefer, *Maricopa Girl*; Carl L. Schmitz, *Adolescence*; Henry Schonbauer, *Mower*; Hans Schuler, *Generals Lee and Jackson*; Janet Scudder, *Eros and Aphrodite*; Philip S. Sears, *Pumananguet*; Elisabeth Seaver, *Portrait of Mary Skibbley*; Evaline C. Sellors, *Mango*; Eugenie F. Shonnard, *Pueblo Indian Woman*; Will Shuster, *Head*; U. S. Senator, *Bronson Cutting*; Walter A. Sinz, *Repose*; Louis Slobodkin, *Beth-Sheba*; David Smith, *Blue Construction*; George H. Snowden, *Aviation*; Erwin Springweiler, *Eagle*; George Stanley, *Woman*; Cesare Stea, *Youth*; Alexander Stoller, *Head*; Lillian Swann, *Night*.

Dudley V. Talcott, *Loafing Fisherman*; Mary Tarleton, *Portrait of Louis Bromfield*; Joseph B. Taylor, *Quiet Harmony*; Allie Victoria Tenant, *Negress*; Florence Thomas, *Figure of a Woman*; Leonore Thomas, *Man with Harmonica*; Laurence Tompkins, *Portrait*; Sir Johnston Forbes-Robertson; Fred M. Torrey, *Lincoln Walks at Midnight*; Grace H. Turnbull, *Seated Figure*.

Mario Ubaldi, *Woman and Child*; Charles Umlauf, *Girl with Bird*.

Polygnotos Vagis, *Day*; Emmanuel Vivano, *Young Deer*.

Challis Walker, *Dick*; Carl Walters, *Inlaid Duck*; Marion Walton, *Woman Walking*; Heinz Warneke, *Prodigal Son*; Helen Warner, *Bear*; Kenneth Washburn, *Cleanliness Is Next to Godliness*; Sidney Waugh, *Primitive Science*; Adolph Weintraub, *Duet*; Nat Werner, *Swing Trio*; Anita Weschler, *Martial Music—Drafted No. 5*; Warren Wheelock, *Whitman*; *Salut au Monde*; Gertrude Whitney, *Group*; Harry Wickey, *Old Wrestler*; Dick Brock Wilken, *Polished Ceramic*; Helen Wilson, *Dance*; John Wiselz, *Prophet*; Pogot Wolf, *Indian Madonna*; Beverly Woodner, *Ophelia*; Elizabeth Wrenn, *Stanley Woodward*; Alice Morgan Wright, *Head*.

Koncak Ziolkowski, *Study of an Immortal*; Paderewski; Esther Zolott, *Refugee*; William Zachar, *Benjamin Franklin*.

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World's Fair Exhibit

Because of the wide-spread criticisms coming in to the League, the National Executive Committee felt called upon to make the following statement regarding selections for the Exhibition of Contemporary American Art at the New York World's Fair.

American artists and the American public are vitally interested in the Exhibition of Contemporary American Art at the World's Fair. It was the hope of all, that the exhibition would be truly representative of contemporary effort in the Arts.

The plan or system adopted was to fulfill the promise made of democratic representation of all trends. It apparently was an effort to be fair to all factions, the three phases being so-called Conservative, Middle-of-the-Road, and Modernistic.

It is the opinion of many artists that the plan or system of selection failed to accomplish the hoped-for result for the reason that voting of the jurors, however sincere, tended to over-emphasize one trend at the expense of one or both of the others. This was the fault of the plan used and not necessarily that of the jurors. The result effected applies not only to the action of the New York Jury for Painting, but in the case of many individual state selections, to them also, and to the disadvantage, in some states, of the sculptor and black and white competitors.

Had the so-called "Los Angeles" jury plan been used, the possible inequity of the representation could have been avoided. The "Los Angeles Plan" with the same end in view, of seeking for a fair cross-section of Contemporary American work, provides for final selection allotments of one-third each to the three trends. Each trend has its own appointed jury, to any one of which the competitor may submit his work. Thus out of a final exhibition of 600 works, 200 are conservative, 200 middle-of-the-road, and 200 modernistic.

There are many American artists who may wish to register a plea for the use of this system in the future, as a matter of principal. The principal of fair play and justice for all art workers. It is a plea for the free development of all art expression, insuring a rounded and not a restricted growth of contemporary work.

This plea is not a criticism of any jury, but criticism of a faulty plan, and a suggestion of a possible remedy for the future. All artists, who wish, may subscribe to such a plea, and whenever possible urge the adoption of the "Los Angeles Plan," either as individuals or as members of some given professional group.

Art Day at New York Fair

October 25 is the day set by the Fair authorities as American Art Day. American Artists Professional League members from many states plan to come in groups for this event. There will be a good program, with plenty of time to view the art of the Fair.

1st June, 1939

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CALENDAR of Current EXHIBITIONS

NEW YORK CITY, N. Y.

A. C. A. Gallery (52W8) June: Paintings, Joseph Biel.

Academy of Allied Arts (349W6) To June 26: Annual Spring Salon.

Acquavella Galleries (38E57) June: Old Masters.

American Academy of Arts and Letters (633W155) To Sept.: Childe Hassam, Edwin Austin Abbey.

American Artists School (131W14) To June 10: Members of Summer School Faculty.

American Fine Arts Society (215W 57) To July 31: National Academy Review.

An American Place (509 Madison) To June 22: Georgia O'Keeffe, John Marin, Arthur G. Dove.

Arden Galleries (460 Park) To Oct. 28: Chinese Art from Imperial Palace.

Argent Galleries (42W57) To June 17: Paintings, Mary Aubrey Keating; Sculpture, Augusta Savage; June 5 to July 31: Paintings & Sculpture, Nat'l Ass'n of Women Painters and Sculptors.

Artists' Gallery (33W8) To June 15: Paintings & Sculpture.

Art Students' Club Gallery (417E52) To June 16: Work of Summer Instructors.

Associated American Artists (711 Fifth) To June 19: Society of Painters, Sculptors & Gravers; To June 12: American Print Makers.

A. W. A. (353W57) To Sept. 30: Paintings & Sculpture, Members.

Babcock Galleries (38E57) Summer: 19th Century & Contemporary American.

Barbizon-Plaza Art Galleries (Central Park South) To June 11: Paintings, Johann Berthelsen.

Bignou Gallery (32E57) To June 15: Paintings, Picasso.

Boyer Galleries (69E57) To June 10: Paintings, James Guy; June 5 to 30: Paintings, Contemporary Americans.

Buchholz Gallery (32E57) To June 15: Contemporary European Artists.

Carroll Carstairs (11E57) June: Selected French Moderns.

Clay Club (4W8) June: Terra Cotta Sculpture.

Columbia University (B'way at 115) To Aug. 12: Annual Student Art Show.

Contemporary Arts (38W57) To June 10: Small Paintings for Budget Buyers; June: Painters Paint Each Other; Loizeaux Collection.

Cooper Union (Cooper Square at 7th Street) To Oct. 31: Wall-paper Design.

Decorators Club Gallery (745 Fifth) June 6 to July 1: Before and After Decoration, Members; June 15 to Sept. 15: Room Harmonies for Fall.

Downtown Gallery (113W13) June: Progressive Americans; Folk Art.

Durand-Ruel Gallery (12E57) To Oct. 1: 19th & 20th Century French Paintings.

Federal Art Project (225W57) To June 24: How the Federal Art Project Works.

Ferargil Galleries (63E57) June 5 to 18: "Mostly Cate," John Alonso Williams, June: Famous Artists not at the Fair.

Findlay Galleries (69E57) June: English and American Painters.

French Art Galleries (51E57) To

June 10: Drawings, Andre Derain; June 12 to July 31: Modern French Paintings.

Grand Central Art Galleries (15 Vanderbilts) To July 15: "American Art Without Ima."

Grant Studios (175 Macdougal) To June 24: Oils, Provost; Group Show.

Grolier Club (47E60) To Sept. 4: American Life as Portrayed by American Illustrators.

Arthur H. Harlow & Co. (620 Fifth) Summer: Prints, Old & Modern Masters; Currier & Ives.

Marie Harriman Gallery (63E57) To Oct. 1: Modern French Masters.

Kennedy & Company (785 Fifth) Summer: American Prints; Early Views of American Cities.

Frederick Keppel & Co. (71E57) June: Drawings & Lithographs, Bellows.

Kleemann Galleries (38E57) To June 6: Elsheimius; June 6 to 30: Eugene Higgins.

M. Knoedler & Co. (14E57) June 5 to 16: Pictures of Venice; June 19 to 30: Pictures of "The Shore"; Prints of Five Centuries.

C. W. Kraushaar (730 Fifth) To Sept. 29: Modern French & American Paintings.

John Levy Galleries (11E57) June: Old Masters.

Julien Levy Gallery (15E57) To Sept. 11: Dali, Berman, Leonid, Chirico, Blume.

Lilienfeld Galleries (21E57) June: Fine French Paintings.

M. A. McDonald (665 Fifth) June: Fine Old Prints.

Macbeth Galleries (11E57) To Aug. 31: Paintings by Leading Contemporary Americans.

Pierre Matisse (51E57) June: Modern French Paintings.

Guy Mayer Gallery (41E57) Summer: Contemporary Prints.

Mercury Galleries (4E8) June 12 to 24: Paintings, Jerome Burns; Drawings, George Fuller.

Metropolitan Museum of Art (5th Ave. at 82) To Oct. 300 Years of American Life." To Aug. 27: Sculpture, Henry Clews, Jr.

Midtown Galleries (605 Madison) June 3 to 25: Paintings, Renee Lahn; Group Show.

E. & A. Milch (108W57) To June 10: Watercolors, Millard Sheets; Summer: Selected Paintings.

Montross Gallery (785 Fifth) June: "They Painted Walter Broe."

Charles Morgan Gallery (37W57) June: Lithographs in Color; American Watercolors.

Pierpont Morgan Library (29E36) To Oct. 31: Illuminated Manuscripts; Master Drawings; Historical Letters & Documents.

Morton Galleries (130W57) Summer: Watercolor Exhibition; To June 10: Mabel Reinford.

Museum of the City of New York (Fifth at 103-Free Daily Ex. Mon. 10 to 5, Sun. 1 to 5) Summer: History of New York Crystal Palace; One Hundred Years of New York Stage, 1785 to 1885; Development of the Skyscraper in New York.

Neumann-Willard Gallery (543 Madison) To June 10: Collection of Paul Klee.

Newhouse Galleries (5E57) June: Old Masters.

Arthur U. Newton Gallery (11E57) June: English Portraits.

Nierendorf Gallery (18E57) June: Modern Art.

The Old Print Shop (150 Lex.) To July 31: Prints & Paintings.

Georgette Passedoit (121E57) To July 2: Sculpture, Archipenko.

Perls Gallery (32E58) June: Modern French Paintings.

Public Library (Fifth & 42) To Nov. 30: American Printmakers.

Pynson Printers (229W43) Summer: Papernaking by Hand in India, Dard Hunter.

Frank Rehn (688 Fifth) June: 20th Annual Exhibition.

Paul Reinhart Galleries (730 Fifth) To Aug. 31: Contemporary European and American Artists.

Riverside Museum (310 Riverside Dr.) To Sept. 17: Latin American Exhibition.

Robinson Galleries (126E57) To June 30: Small Sculpture for the Home.

Salmagundi Club (47 Fifth) To Sept. 29: Annual Summer Exhibition.

Schaeffer Gallery (61E57) June: Old Masters.

Schneider-Gabriel Galleries (71E 57) June: Diminutive Paintings.

Schulze Galleries (15 Maiden Lane) June: American and Foreign Paintings.

Jacques Seligmann (3E51) June: Mackay Collection.

E. & A. Silberman (32E57) June: Old Masters & Antiques.

Marie Sternier Galleries (9E57) To July 1: International Artists.

Studio Guild (730 Fifth) June: Third National Revolving Exhibition.

Mrs. Cornelius J. Sullivan (460 Park) To June 3: French Moderns; Drawings, Etienne Petitjean.

Tricker Galleries (21W57) June: American Sculpture & Paintings.

Valentine Gallery (16E57) To Aug. 31: Modern Art.

Walker Galleries (108E57) To June 30: "Views of New York."

Hudson D. Walker Gallery (38E57) To June 10: Oils and Watercolors.

James Penney; June 12 to July 1: Group Show.

Weco Exhibition Galleries (18W48) To June 25: Frederick K. Detwiler; Landscapes, Charles Andrew Hafner.

Westermann Galleries (20W48) To June 1: Heinrich Zille.

Weyhe Gallery (794 Lex.) June: Prints, Modern American & Foreign.

Wildenstein & Company (19E64) June 3 to Oct.: "Great Tradition of French Painting."

Yamanaka & Company (680 Fifth) To June 25: Sketches & Drawings, Hokusai, Chinese art.

Howard Young Gallery (1E57) June: Old Masters.

ANDOVER, MASS.

Addison Gallery of American Art To Sept. 17: Contemporary Watercolors.

BALTIMORE, MD.

Museum of Art To June 25: Greek Tradition in Painting.

BOSTON, MASS.

Institute of Modern Art To Sept. 4: Contemporary New England Oils.

Museum of Fine Arts June 8 to Sept. 10: Paintings, Drawings & Prints, New England Collections.

BROOKLYN, N. Y.

Brooklyn Museum Summer: Popular Art in America.

CAMBRIDGE, MASS.

Fogg Museum Summer: New England Genre.

CINCINNATI, OHIO

Art Museum June: Students of Art Academy of Cincinnati.

CLEVELAND, OHIO

Museum of Art To June 11: Cleveland Artists & Craftsmen.

• • •

DALLAS, TEXAS

Museum of Fine Arts To June 10: No Jury Show; June 4 to July 1: Dreher Batiks.

DAYTON, OHIO

Art Institute June: School of Dayton Art Institute.

DENVER, COLO.

Art Museum June: Paintings, Marjorie Phillips.

DETROIT, MICH.

Institute of Arts June 6 to 30: Detroit International Salon of Photography.

ELMIRA, N. Y.

Arnot Art Gallery June: Watercolors, J. Lars Hofstrup.

LOS ANGELES, CALIF.

Foundation of Western Art June: Review of California Art.

Dalzell Hatfield June: Modern French; Millard Sheets.

Los Angeles Museum To June 18: Index of Design, Federal Art Project.

To June 15: Watercolors, The Younger Group; June 15 to July 10: Students' Work, Otis Art Institute.

Tone Price Gallery To June 24: Lithographs, George Bellows.

Stendahl Galleries To June 10: Paintings, Nicolai Fechin; June 12 to 24: Paintings, Edna L. Bernstein; June 26 to July 8: Paintings, Stanley Woodward.

MADISON, WISC.

Wisconsin Union June 4 to 24: Watercolors, Eliot O'Hara.

MANCHESTER, N. H.

Currier Gallery of Art June: Watercolors, Eleanor E. Barry; Robineau Memorial Exhibition of American Ceramics.

MILLS COLLEGE, CALIF.

Art Gallery June 12: Annual Exhibition of Student Work.

MONTCLAIR, N. J.

Museum of Art To June 26: New Jersey Watercolor & Sculpture Society.

NEWARK, N. J.

Newark Museum June: Retrospective Exhibition of Paintings & Drawings, Joseph Stella; Oriental Art; American Folk Paintings.

NORTHAMPTON, MASS.

Smith College Museum June 7 to 17: Liberal Tradition in the Arts.

PHILADELPHIA, PA.

Art Alliance To June 18: Advertising Art, Art Director Club; Modern Packaging.

PITTSBURGH, PA.

Carnegie Institute To June 4: Paintings, Watercolors & Drawings, Bernard Karfiol; Paintings & Drawings, Jon Corbino.

RICHMOND, VA.

Virginia Museum To June 18: Memorial Exhibition, Katherine Rhoads.

ST. LOUIS, MO.

City Art Museum June: Chinese Furniture.

SAN FRANCISCO, CALIF.

M. H. De Young Memorial Museum Summer: "Frontiers of American Art."

Paul Elder & Co June 5 to 24: Nura; June 21 to July 15: Tempera Paintings, Angelo Sotteri.

Corcoran Gallery To June 7: California Watercolor Society.

Whyte Gallery (1707 H, N.W.) To June 8: Paintings and Watercolors by Raoul Dufy.

WILLIAMSTOWN, MASS.

Lawrence Art Museum To June 18: Watercolors, Virginia Carleton.

WORCESTER, MASS.

Worcester Art Museum To Sept. 5: New England Printmakers.

YOUNGSTOWN, OHIO

Butler Art Institute To June 18: Oils, W. P. A.

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